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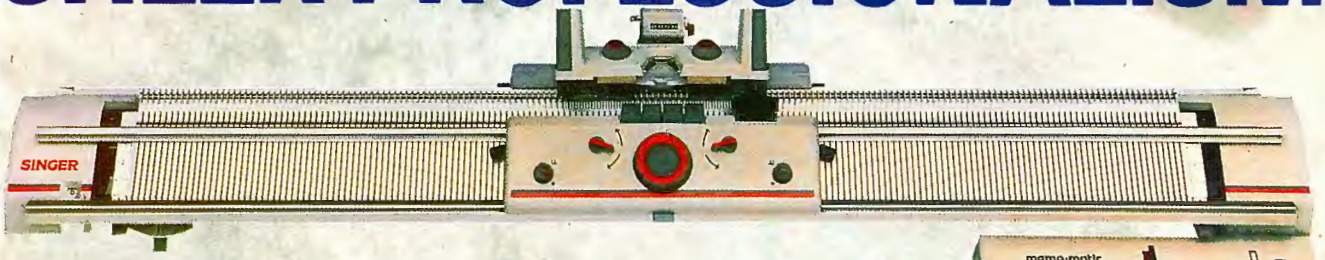

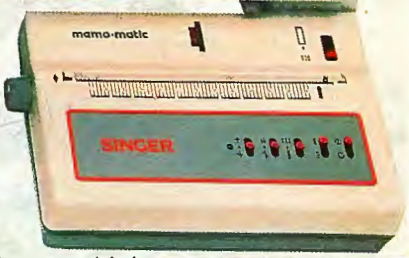

SINGER freestyle

THE COMPLETE HOME KNITTING CENTRE

The Singer Freestyle electronic knitting machine is precision made to very high standards. Its capabilities are endless yet so amazingly simple to use as the 'on board computer' takes care of even the most intricate patterns for you.

HOW DOES IT WORK?

In addition to the decorative and geometric patterns supplied any pattern can be drawn or traced in black on blank sheets (also supplied) and be fed into the Freestyle's electronic memory. Whatever you design can be reproduced in the colour of your choice – you can produce your own geometric patterns with the stick-on squares provided and use letter set kits available from stationers for really professional lettering.

Freestyle comes with everything you need to begin knitting right away including a comprehensive Learning Kit complete with free machine knitting patterns.

PURPOSE DESIGNED ACCESSORIES

Once you have mastered the basics you can choose from a range of purpose designed accessories:

- **INTARSIA CARRIAGE** – Lets you knit as many colours as you want in one row. Light and easy to use, with a built in stitch dial.
- **COMPACT MOTOR DRIVE** – Attach the motor drive and this most popular attachment leaves your hands free, saves time and gives your knitting that 'shop bought' look.
- **PATTERN DRIVER** – Your pattern is drawn on to a sheet that moves through the driver so you can see exactly where you are and when to increase or decrease.
- **KNITTING PATTERN COMPUTER** – This clever accessory automatically works out the stitches to cast on, the rows to knit, and when to shape.
- **GARTER CARRIAGE** – The garter carriage enables you to knit a true garter stitch and also transfers from stocking stitch to rib and back again. It will also produce a variety of pattern stitches and lace designs.

SEE THE FREESTYLE IN ACTION

The Singer Freestyle is just one of the range of knitting machines available from Singer Sewing & Knitting Centres throughout the country. Prices start from £599. The following centres will give an on the spot demonstration and can arrange local machine knitting courses:

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Dear Readers
Dare we hope for a 'flaming June' after all the rain we've had recently? I hope so – if only to show off some of the lovely yarns and colours around at the moment. The strong summer colour is acid yellow, but it's not too flattering worn next to pale, English complexions. We've tried it toned down to shades of yellow and khaki for several designs this month. Our models loved them – and I hope you do, too.

There's lace for you to knit and several of the designs are straightforward shapes so you won't have too many problems shaping. Summer knitting invariably happens at the last possible moment – when the sun has shone for days and we're finally convinced that it's here to stay. By then, we've little time to spend on intricate patterns and shapes – quick, easy tops are the order of the day! Keep this month's selection in mind and look out for the next couple of issues for even more choice.

We've bargains for you on our 'Best Buys' page and in 'Bookshelf' – two new features on pages 41 and 81. Don't miss them!

Until next month, happy knitting and reading.

Anne

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NEWS LINE

GETTING IT TOGETHER

Where would we be without Velcro? Just take a look round your home one day and you'll be surprised how many things rely on this hook and loop fastener to keep them together. Velcro produce two handy little booklets – one by Ann Ladbury about using it for dressmaking and accessories and the other covering its home and leisure possibilities. MKM readers can have a copy of both booklets free. Just send an sae to Velcro Booklets, Selectus Ltd., Biddulph, Stoke-on-Trent ST8 7RH.

KNIT AND SEW

Pam Turbett's new book *'Knit, Cut and Sew; the Basics'* is now ready to order. This is a completely revised, re-arranged and updated version of her first book, *'Cut and Sew; working with Machine-knitted Fabrics'* (Batsford, 1985) which went out of print early in 1987.

This 42-page, A4-sized booklet, in a wipe-clean, stiff card cover, contains all the basic instructions on equipment, planning, knitting and preparing the fabric, laying out the pattern, cutting out, interfacing, transferring pattern markings, stabilising, seaming, neatening, finishing garment edges, and so on. Its tenth and final chapter suggests ways of experimenting with all these techniques and using some of them to alter misfits. There are no photographs but clear diagrams are drawn where necessary; also included are a comprehensive index and lists of recommended books, suppliers and manufacturers.

Written specifically for all you machine knitters who also have dressmaking skills, *'Knit, Cut and Sew; the Basics'* will help you to sew smart, well finished and fashionable clothes, cut from fabrics which are totally original because they have been designed and knitted by you. Combine this with Pam's second book, *'The Techniques of Cut and Sew'* (Batsford, 1988) and you have all the know-how to make up the many and various cut and sew clothes we show you in Machine Knitting Monthly.

Pam's new book costs £4.95, plus 50p postage and packing. If you'd like more information, drop us a line at the usual address on page 3.

ABBREVIATIONS

alt, *alternate(ly);* beg, *beginning;* ch, *chain;* cm, *centimetres;* cont, *continue(ing);* dc, *double crochet;* dec, *decrease(ing);* foll, *following;* mm, *millimetres;* MT, *main tension;* MT–1, MT–2, MT–3, *one, two, three sizes tighter than main tension;* MT+1, MT+2, MT+3, *one, two, three full sizes looser than main tension,* MY, *main yarn;* N(s), *needle(s);* NWP, *non working position;* P, *purl;* patt, *pattern;* RC, *row counter;* rem, *remain(ing);* rep, *repeat;* ss, *stitch size;* st(s), *stitch(es);* st-st, *stocking stitch;* tog, *together;* UWP, *upper working position;* WY, *waste yarn.*

YARN ON THE CONE

King Cole's 1989 Machine Knitting Yarn Directory contains lots to interest. Their Anti-Tickle 4-ply pure new wool is available in 38 shades on 500g cones; Angora Look (a man-made blend yarn) comes in 13 colours on 400g cones; 3-ply Little Dorrit (specially for socks) on 400g cones in five greys and fawns; Mohair de Luxe has 11 shades available on 400g cones; Coral Spun (an acrylic which knits as 4-ply) comes in six pastel shades on 300g cones and Alpaca is a 70% Alpaca and 30% Courtelle blend in 6 shades on 400g cones.

As well as a wide range of hand-knitting leaflets, King Cole produces books of machine knitting patterns. Book 1 contains six South American inspired designs for women's dresses, sweaters and skirts, all of which are knitted on standard gauge machines with or without ribber. The sweaters for all the family, plus women's suits, in Book 2 are all designed by Kris Carter for machines with ribber and punchcard facilities.

Look our for the yarns and patterns in your local King Cole stockist or contact them at Merrie Mills, Old Souls Way, Bingley, W Yorkshire BD16 2AX.

TRADITIONALLY BEAUTIFUL

Valerie Green designs and produces a very attractive range of canvaswork kits. She draws her inspiration from the countryside and gardens – 'Green Birds with Trellis' and 'Aquilegia', for example, are the names of two of her latest designs. 'Draws' is the right word because Valerie's training in fine arts is very evident in her use of colour and composition.

There are designs for cushions, pictures and chair seats and many can be bought either as complete kits or just the printed canvas. As an example of prices, 'Anemone', a 15 in square picture or cushion cover costs £24.95 for the complete kit, £13.95 for the printed canvas.

For further details of designs, prices and order form, please write to Valerie Green Designs, PO Box 82, Henley on Thames, Oxon RG9 1XQ or telephone 0491 576183.

PASSAP'S LATEST

The new 6000X from Passap sounds extremely versatile yet, the manufacturers assure us, it's very easy to use. It has a range of over 40,000 automatic designs achievable by combining the 660 patterns stored in the main memory with 130 pre-programmed knitting techniques. Patterns stored in the memory can also be combined with those you draw yourself. The length and width of each pattern can be increased independently and limitlessly and patterns can be added and superimposed at will.

The machine even increases automatically when you are using the built-in shaping device and the screen gives you precise instructions when you have to do anything – such as setting stitch sizes, using the racking handle and so on.

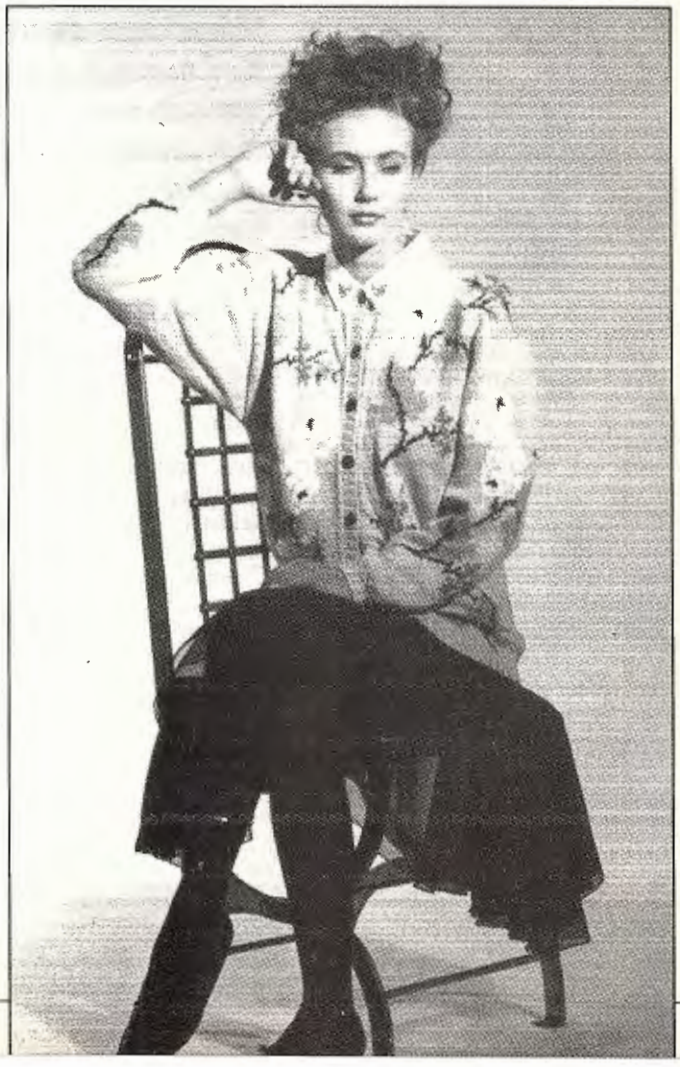
Programming the 6000X has been made simple, say Passap. The screen asks you a series of questions which you answer with a yes or no or enter the pattern number, the knitting technique, how large you want your knitting to be and so on.

If you buy the 6000X from an authorised dealer, the sole UK distributors, Bogod Machine Co. Ltd., offer a one-day course and a video instruction film free.

Contact your local dealer if you'd like to have a look at the new machine and for prices and further information.

DESIGNED FOR SUMMER

Flowers are blooming in the *Christian de Falbe Designer Handknitting Collection Number 6,* and very beautifully too. There are also lots of attractive textured designs as well as updated variations on a sporting theme – a touch of the Henleys that is , not the Wembleys. The large format paperback contains full instructions, charts and coloured photographs of over 20 designs for women, men and children. It costs £2.95 from Christian de Falbe yarn stockists.



KITS FOR KIDS

Encouraging children to be creative and make something is not always easy when you're competing with the ever tempting TV screen. A Sew 'n' Sew kit might be just the answer. The newest ones are a teddy kit, a rag doll kit and an embroidery kit. Each one contains fabric, clear instructions and everything needed to complete the project.

Also, each is packed in a colourful cotton drawstring bag – great for encouraging a little tidiness around the house and avoiding screams of "Where's my needle?"! They cost £3.75 each including post and packing.

Patchwork, crochet and French knitting are other kitted crafts in the same range. All are available by mail order and for details of the complete range, price list and order form, please write to Sew 'n' Sew, 83 Lockwood Road, Northfield, Birmingham B31 1QE.

CRAFT SHOWS

Wilton House near Salisbury in Wiltshire is the beautiful setting for the Wessex Craft Show on May 27 – 29. Crafts of all kinds will be on show, plus lots of demonstrations. Opening times: 10am to 6pm each day.

NEW SHADES ON CARD

Amberyarn's new shade card featuring all their 17 ranges of yarn is now available from your local Amberyarn stockist or by post from Greendale Mills, Thackley Old Road, Windhill, Shipley, W.Yorks BD18 1QB (please send 9 × 4¼ in sae). On the back of the card there's a useful guide to yardage, tension dial and what size garment you can knit from one cone of yarn.

While you're in your local stockist, take a look at the Amberyarn pattern books – they're full of designs for the whole family.

SUMMER YARNS

Rowan Wool and Cotton is a new, soft-to-handle, half and half mix of fine botany wool and Egyptian cotton and – very good news for machine knitters – it's available in 300g cones as well as 40g doughnuts. It comes in twelve beautifully subtle colours including Sage and Hawthorn – a soft terracotta. The colour range of Wool and Cotton is called Florida Keys and has also been introduced to Rowan's existing ranges of Cotton Glace, Cabled Mercerised Cotton (250g cones), Fine Cotton Chenille (250g cones) and Handknit DK yarns. They are all available from Rowan stockists countrywide.

CHILDREN IN NEED

Hand knit a sweater and help raise funds for the Children in Need appeal. All the proceeds from the sale of Wendy Wools' pattern for a classic round-necked sweater will be donated to the charity. Instructions are given for sizes 34 in bust to 44 in chest, the sweater features a cuddly cat playing with a ball of wool on the front and the yarn used is Wendy's Family Choice DK. For your pattern send £1 to Wendy Wools at Gordon Mills, Netherfield Road, Guiseley, W. Yorks LS20 9PD.

OH BROTHER!

In our *Oh Brother* feature last month we mentioned that it is possible, when using the 950 or 950i, to carefully tape a printed sheet on to a mylar sheet using Scotch Magic tape for the machine to scan in the normal way. Diane has been in touch with Brother and they have advised us that this could possibly cause long term damage to the machine. So, until more information is available, we would advise readers not to try to read designs into the machine in this way.

SEW WELL

The Pfaff Creative 1473 CD sewing machine is amazingly versatile and adaptable. Designed to cope with all the everyday sewing jobs, it has a built-in dual feed, the widest stitch width available, overlock stitches, nine different styles of buttonholes and lots more. For embroidery it has a large range of built-in stitches as well as a Trace 'n' Touch Creative Designer unit for translating your drawings into stitches. What's more, you can control the machine from a simple push-button centre complete with electronic digital display.

To have a look at the Creative 1473 CD and for more information and prices, contact your local Pfaff dealer.

COMPETITION RESULT

This month, we're delighted to bring you the result of our February Competition. The prize is a fabulous Hague Linker and the reader who has won our competition is Wendy Cannon, 38 Bearwood Road, Barkham, Wokingham, Berkshire RG11 4SY. The correct answer was 'In Great Shape' and we feel sure that Wendy will shape up when making up on her new Hague Linker. Many congratulations Wendy.

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1 CABLE AND TUCK SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber. We used a Knitmaster SK560.

MATERIALS

Spectrum Vermont Perle
1 [1, 1] × 500g cone in Apricot (MY).

The fibre content of this yarn is 100% Acrylic. For further details about local and/or mail order stockists, please write to the following address – Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 98 [109, 121] cm, 38½ [43, 47¾] in.
Length to shoulder 53 [56.5, 60] cm, 21 [22¼, 23½] in.
Sleeve seam 43.5 [45, 47] cm, 17 [17¾, 18½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of cable panel and purl side of knitting as right side of tuck stitch.
Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER ELECTRONIC MACHINES
Set pattern width indicator at 8. Place needle 1 cam at centre 0 and point cams 2 Ns in from each edge. Press button 1 (right light on) and button 2 (right light on 560 machines, left light on 580 machines).

BROTHER MACHINES
Position pattern each side of centre 0. Count Ns in NWP as sts throughout.

CABLE PATTERN
Cables are worked over 6 sts between Ns in NWP and counting from the left, these sts are numbered 1 to 6.

CABLE PANELS
K 4 rows. * Cross sts 1, 2 and 3 behind sts 4, 5 and 6. K 8 rows. Rep from * throughout.

BACK

Push 70 [78, 86] Ns at left and 69 [77, 85] Ns at right of centre 0 to WP. 139 [155, 171] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt. K 250 [270, 290] rows. RC shows 251 [271, 291] and work measures 41.5 [45, 48.5] cm, 16½ [17¾, 19] in.

SHAPE SHOULDERS
Cast off 8 [10, 11] sts at beg of next 8 rows and 8 [8, 12] sts at beg of foll 2 rows. Cont in st st. K 1 row. Using WY, K a few rows over rem 59 sts and release from machine.

LEFT SIDE FRONT PANEL

Push 22 Ns at left and 21 [29, 37] Ns at right of centre 0 to WP. 43 [51, 59] Ns. * Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt. K 250 [270, 290] rows. RC shows 251 [271, 291] and work measures 41.5 [45, 48.5] cm, 16½ [17¾, 19] in. Place marker at left edge.

SHAPE NECK AND SHOULDER
Dec 1 st at left edge of next and foll 2 alt rows and *at the same time,* cast off 8 [10, 11] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 8 [8, 12] sts *.

RIGHT SIDE FRONT PANEL

Push 22 Ns at left and 21 [29, 37] Ns at right of centre 0 to WP. 43 [51, 59] Ns. Work as for left side front panel from * to * reversing shapings and reading left for right and right for left.

CENTRE FRONT PANEL

Push 40 Ns at left and right of centre 0 to WP. 80 Ns. Push the 4th, 32nd and 39th Ns at left and right of centre 0 to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, cont in cable patt. K 144 [152, 160] rows.

SHAPE NECK
Push 62 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of every row until 4 sts rem, then on every foll alt row until 2 sts rem. Cast off. Push 44 Ns at right to UWP. Using WY, K a few rows and release from machine. Push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Push 33 Ns at left and 32 Ns at right of centre 0 to WP. 65 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st at each end of next and every foll 7th [7th, 6th] row until there are 123 [131, 139] sts. K 22 [4, 22] rows. RC shows 220 [230, 240] and work measures 36.5 [38, 40] cm, 14½ [15, 15¾] in. Cast off.

WELTS

Join centre front panel to side panels.

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 116 [128, 140] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 50 rows. Transfer sts for st st.

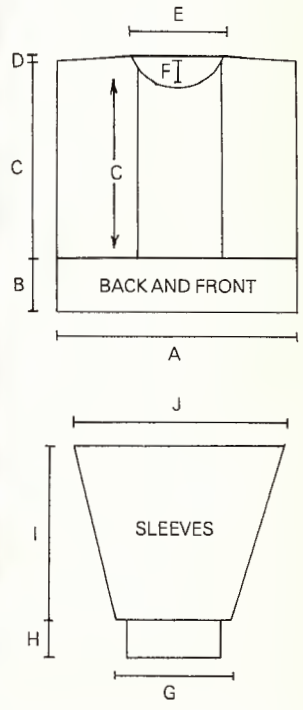
MACHINES WITHOUT RIBBER
Push 116 [128, 140] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–4 and MY, K 101 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES
With P side facing, replace sts from lower edge on to Ns, gathering evenly. Using MT+2, K 2 rows. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 60 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 59 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–4 and MY, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.



A = 49.5 [55, 61] cm
B = 11.5 cm
C = 41.5 [45, 48.5] cm
D = 1.5 cm
E = 21 cm
F = 5.5 cm
G = 23 cm
H = 7 cm
I = 36.5 [38, 40] cm
J = 43.5 [46.5, 49.5] cm

Skirt, Kays. Earrings, Corocraft.

9▶

1

READ ALL ABOUT IT

Here we go again with a few new and not so new goodies that I have found interesting and hope that other machine knitters will find worthwhile.

I have always liked Sue Green's punchcards, particularly for children's wear and her latest, "Popular Pets" (by Nature Knits), is a particularly lovely set. It includes a very good hamster and guinea pig (are there many four to ten year olds who do not go through the hamster/guinea pig syndrome? Equally, how many parents do not go through the cleaning out the cage syndrome? I once ended up with a hamster between my skirt and the lining, chased there by our mad Siamese cat who arrived unannounced at cleaning out time! – not an exercise I would care to repeat.) However, I still like hamsters and feel sure I will be using these punchcards quite soon. Obtainable from Sue Green, 9 Aviary Way, Crawley Down, Sussex RH10 4XR at £3.00 a set of eleven designs.

Although it's been on the market for a few months now, you may not have seen the Harmony Guide to Machine Knitting Stitches. There are 96 pages with approximately four punchcards to each page, for every stitch pattern the Japanese machines will do including tuck lace where needles are left out of work. Do remember if you have end needles selection on your carriage to turn it off for tuck lace or you will slowly go round the bend because it will not work with end needle selection on. Read your instruction book on how to turn it off. Back to the Harmony book. There are some nice stitch patterns, all 24 stitch repeat and each technique is well described. What I found particularly good were pages of lace cards labelled "For Machines with Separate Lace Carriages" and "For Machines That Knit and Transfer". My only criticism is that the single motifs are not very inspiring, but there are plenty on the market that are, so at £4.95 this Harmony book is a real winner.

I wonder how much success you have with circular yoke sweaters? As always I use the Marion Nelson cards so I have a ready supply of patterns in all sizes and they make a nice change. Circular yokes however, are not for the 'speedy Gonzales' of this world. Time must be taken, either using waste yarn or the garter bar, in order to reduce the yoke to the correct size and achieve the circular effect. Incidentally, I have used these cards without the circular yoke to achieve a sun top with added ribbing where the yoke should have been. All worthwhile though it involves a little effort.

Now I have before me "Mirror Match Raglans" from Dot Sewell, 1 South View, Woodley, Stockport SK6 1PD. Size 32 inches to 48 inches for standard and chunky gauge machines – 24 stitch repeat and 40 stitch and 28 stitch repeat punchcards and patterns for vee-neck cardigan, button up golfer cardigans and sweaters. My goodness, a lot of work must have gone into these designs because when sewn up they appear to match beautifully. There is a supplement available at 70 pence for a 24 stitch repeat sweater, sizes 20 inch to 30 inch. The patterns appear well written and I intend having a go before too long. It intrigues me that someone could work this out so well. At £2.00 for each style (size 32 inch to 48 inch) they are a gift and a nice change. I think we would do well to note the lady's name and watch for any more ideas from her.

In the last Knitmaster Corner I wrote about Fisherman's Rib and said that full Fisherman's Rib was not so nice as the one sided variety. O.K! I have changed my mind. I am fortunate in having been able to attend every Hastings Machine Knitting Club "Accent on Design" Day they have had and I always find something of interest and something new there. Browsing at last year's show I saw a magnificent full length coat and a jacket in full Fisherman's Rib knitted in two strands of 2/24 Jandis brushed acrylic. There is a skirt pattern to go with the jacket. The designs are by Jacqueline Carter, 1 Drynham Cotts, Drynham Lane, Trowbridge, Wilts BA14 0PL. Price per pattern £2.50 plus postage and packaging. The garments that Jacqueline had at the show were lovely and although classic they were unusual because one so rarely sees Fisherman's Rib for anything other than a jumper. To buy garments such as these would cost a bomb and the full length coat would probably be beyond the pocket of a lot of us – but not with our machines. I hope Jacqueline will be at this year's show with another winner!

Information for machine knitters continues to flow from several sources and with new approaches. This month, we take a look at the latest crop of books and tapes to help and inspire you.

PERFECT FINISH

Many machine knitters complain that they can't edge skirts successfully because they can't crochet. (There are several machine knitted edgings which can be used, but some knitters do prefer the lovely finish of a beautifully worked crochet edge). From the Crochet Design Centre comes a cassette tape to end all that. We're pleased to see that instructions are for right-handed or left-handed workers. There's also a book of diagrams and an easy-to-understand pattern book for first time workers, too. The tape does not include edgings, but once you can understand the terminology and can crochet, you should be able to follow instructions for crochet edgings found elsewhere. Here's your chance to learn a new craft and one which is very compatible with machine knitting. Contact the Crochet Design Centre, White Cross, South Road, Lancaster LA1 4XH for further details.

KNITTING FOR BABIES

Knitting for babies can – and often does – take as much time as knitting for adults. Patterns, too, are usually traditional rather than inspired. However, this isn't so with Johanna Davis' *Machine Knitting To Suit Your Baby*. It's aimed at babies and toddlers up to eighteen months old and the designs are certainly different and colourful. Johanna wrote *Machine Knitting To Suit Your Mood* a few years ago. Those of you who saw it will remember the lovely ideas for texture and her new book follows a similar theme. Published by Pelhams, Johanna's latest book costs £12.95 and is available from all good booksellers. Look out for it!

HIEROGLYPHICS

Something a little different to look out for is a punchcard booklet from Diane Vickers, called *Egyptian Hieroglyphics*. The colour photographs which are included with the copy look delightful. At £3.00 (including postage and packing), it's a must for anyone looking for a new approach to motif knitting. Diane also designed 24 stitch punchcards from Oriental Carpet designs and has now produced a selection for 40 stitch repeat machines. There are ten patterns in this set. Owners of twelve stitch repeat machines are remembered, too, with a set of 18 patterns on the same theme. The booklets are available from Diane Vickers at 11 Bank Road, Skerton, Lancaster LA1 2DG. Knowing how many of you complain about the lack of twelve stitch repeat patterns, I hope you've noted this one!

FOCUS ON FASHION

There are one or two nice designs in Studley's *Focus On Fashion* and some of them appear to be basic enough for new knitters. The suits in this book are also for relatively new knitters and it's worth looking out for at your local Studley stocklist.

ELECTRONNE

The only machine of mine ever relegated to the attic was a French electronic machine. I have to admit that I had such problems with the electronic box that I lost all confidence in it. As there are now supressor plugs available, I'm thinking of having another go. (We had come to the conclusion that we had too many electrical gadgets nearby and that's what caused the problems with the box. The box, by the way, had been checked and was said to be in working order). In the meantime, I'm going to join *Electronne*, a postal club for owners of French electronic machines. It costs £12.50 per annum (UK) and £22.00 – Sterling Bank Draft – to all addresses ouside the UK. There are four magazines a year each with 56 pages. Singer and Superba owners should note that this could be the answer for you. There's also a tuition video available but I haven't seen this so I can't comment. There are also two books, *Basic Technology For French Electronic Knitting Machines* at £6.95 and *Correspondence Courses, Basic, Intermediate and Progressive* at £50.00 for each course. Again, I don't know the content so it would seem worthwhile for Singer and Superba owners to make their own enquiries from George Le Warre, 7 Flambard Road, Lower Parkstone, Poole, Dorset BH14 8SU. I have spoken to one couple who went on one of the courses and were 'over the moon' with what they'd learned. Mention the magazine if you write.

SKIRTS FOR ALL

Yet another 'goody' from Diane Bennett, this time about Skirts. There's every kind – pannelled, circular, pleated and ribbed . . . . what more could you want? Diane included two patterns for each type of skirt to get you really under way as well as blocks, patterns and worksheets to help you calculate, very easily, the

pattern for a skirt using any type of yarn. If you're a knitter who has yet to attempt a skirt – this is the book for you. As you work your way through it, you'll learn quite a lot to enhance your machine knitting, too. *Skirts* from Diane Bennett costs £5.25 from most knitting shops or £5.50 direct from Diane Bennett, 78 Tudor Drive, Yateley, Camberley, Surrey GU17 7DF.

"CLACKING ANNA"

Can you guess that "Clacking Anna" is my garter carriage? I was very pleased to see a book of eleven patterns which delighted both of us! It's from Phyllis Waterhouse at 4141 Sunset Highway, East Wenatchee, WA 98802, USA. It costs around £14.00 at the present rate of exchange (Dec '88) and contains Fisherman Gansey Patterns. They're my absolute favourite and I can see "Clacking Anna" will be on overtime in the near future! Incidentally, I found it was cheaper to buy American dollars and send them registered post for the book than obtain an International Money Order. The latter is very expensive!

Hope to have more for you next month. Happy knitting.

Ann Taylor

Have you ever considered that we machine knitters must appear to be a bloodthirsty lot to the uninitiated? For example, we are constantly using thumb screws (when we put the fabric press on the front of the carriage). If we wish to make pretty ribbed fabric we resort to the rack. We also talk about 'hanging', but this is normally a type of pocket, or how we place the claw weights on the fabric. Is it any wonder that we are constantly concerned with "tension", and if I was in the habit of making silly puns, I would "stress" this fact! JL

Denys Brunton Designer Yarns
Fashion straight from the cone

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 2 rows. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 144 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4, K 50 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 143 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−3 and MY, K 13 rows. Using MT−4, K 25 rows. Using MT−3, K 13 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+2, K 2 rows. Cast off.

PRESSING

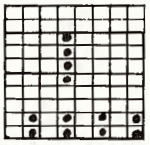
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

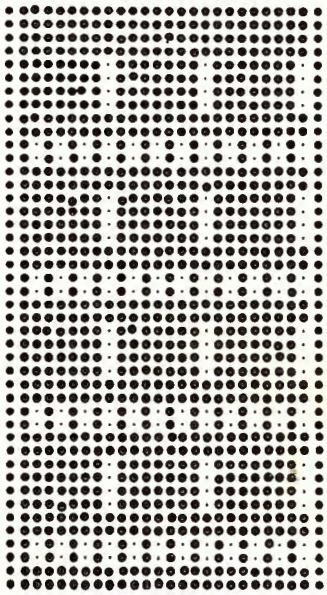
MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half and catch down on inside.





'Something Different'

Our theme continues with our latest Book 4 in conjunction with Virginia Jarosz featuring super dresses in Grigna, the new Grigna-2, Elsa Mohair, Supersheen. All easy to knit, extremely fashionable, and with a touch of luxury mohair on your standard machine. Recommended Price £1.99.

(We have just reprinted Yeoman/ Virginia Jarosz Book 1 so this is still available along with our other books and yarns at one of over 300 local Yeoman stockists throughout UK).

Yeoman Yarns Ltd: 31 High Street, Kibworth, Leics LE8 0HS. 053753 2351 4f17

2

2 RIBBED SKIRT AND CABLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Amberyarn Ambergora
SWEATER
1 [1, 1, 1] × 330g cone in Pale Pink (MY).
1 tube of knitting beads - Crystal
Matching sewing thread.
SKIRT
1 [1, 2, 2, 2] × 330g cones in Pale Pink (MY).
Elastic to fit waist.

The fibre content of this yarn is 50% Acrylic, 50% Polyamid. For further details about local or mail order stockists, please write to the following address - Amberyarn, Greendale Mills, Windhill, Shipley, West Yorkshire BD18 1QB.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

SWEATER
To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 89 [93, 99, 103] cm, 35 [36½, 39, 40½] in.
Length to shoulder 60 cm, 23¾ in.
Sleeve seam 50 cm, 19¾ in.
SKIRT
To fit hips 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Knitted length to waistband 67 cm, 26½ in.
To drop to 68 cm, 26¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).
38 stitches and 42 rows to 10 cm, 4 in measured over cable stitch pattern (tension dial setting approximately 5).
36 stitches and 43 rows to 10 cm, 4 in measured over rib pattern on MT–1·/MT–1·, MT–2/MT–2 and MT–2··/MT–2·· (tension dial setting approximately 3··/3··, 3/3 and 2·/2·). Knit 20 rows at each dial setting for 1×60 row tension square.

For perfect results, please check your tension carefully.

ABBREVIATIONS

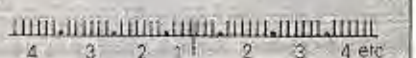
See page 4.

KNITTING NOTES

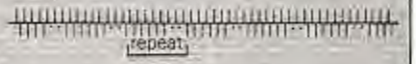
We used knit side of knitting as right side of garment. Ns in NWP are counted as sts throughout. When casting off, make chains in spaces where Ns are in NWP.

PATTERN NOTES

CABLE PATTERN
Needle arrangement



RIB PATTERN
Needle Arrangement



III = Ns in WP
• = Ns in NWP

Do not cable too near seam edges, it is better to have a large block of sts knitting st st to join seam and sleeves on to. Pattern cable 3 sts over 3 sts every 10th row on alt cables, always in the same direction (either left over right or right over left). Hence, K 10 rows, cable on odd numbered cables, K 10 rows, cable on even numbered cables. See diagram above.

SWEATER BACK

With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 74 [77, 83, 86] Ns at left and 75 [78, 84, 87] Ns at right of centre 0 to WP. 149 [155, 167, 173] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–3/MT–3, K 40 rows. Transfer sts for st st *.
1ST AND 2ND SIZES
Inc 1 st at left edge.
3RD AND 4TH SIZES
Dec 1 st at right edge.
ALL SIZES
150 [156, 166, 172] sts. Set RC at 000. Using MT, K 105 rows. Work measures 35 cm, 13¾ in. Place marker at each end. K 105 rows. RC shows 210 and work measures 60 cm, 23¾ in.
SHAPE SHOULDERS
Cast off 10 [11, 11, 11] sts at beg of next 8 rows and 9 [8, 9, 11] sts at beg of foll 2 rows. Using WY, K a few rows over rem 52 [52, 60, 62] sts and release from machine.

FRONT

With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 86 [90, 95, 99] Ns at left and 87 [89, 96, 98] Ns at right of centre 0 to WP. 173 [179, 191, 197] Ns. Work as for back from * to *.
1ST AND 3RD SIZES
Dec 1 st at right edge.
2ND AND 4TH SIZES
Inc 1 st at right edge.
ALL SIZES
172 [180, 190, 198] sts. Transfer every 7th st to adjacent N and push empty Ns to NWP following N arrangement diagram. Set RC at 000. Using MT, cont in cable patt. K 105 rows. Work measures 35 cm, 13¾ in. Place marker at each end. K 73 rows.
SHAPE NECK
Using a length of MY, cast off centre 38 [38, 38, 40] sts. Push 67 [71, 76, 79] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [60, 61, 63] sts rem. K 10 [10, 2, 0] rows.
SHAPE SHOULDER
Cast off 12 [13, 14, 14] sts at beg of next and foll 3 alt rows. K 1 row. Cast off rem 8 [8, 5, 7] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 33 [35, 36, 38] Ns at left and 32 [36, 35, 39] Ns at right of centre 0 to WP. 65 [71, 71, 77] Ns. Work as for back from * to *.
1ST AND 3RD SIZES
Inc 1 st at right edge.
2ND AND 4TH SIZES
Dec 1 st at right edge.
ALL SIZES
66 [70, 72, 76] sts. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 3rd row until there are 166 sts. K 18 [24, 27, 33] rows. RC shows 168. Cast off.

NECKBAND

Join right shoulder seam. With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 167 [167, 182, 188] Ns on both beds to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–3/MT–3, K 40 rows. Transfer sts for st st. With K side facing, pick up 38 [38, 42, 42] sts down left side of front neck, 39 [39, 38, 42] sts across front neck, 38 [38, 42, 42] sts up right side of front neck and 52 [52, 60, 62] sts across back neck and place on to Ns. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold neckband in half to wrong side and stitch into place. Set in sleeves between markers. Join side and sleeve seams. Sew 'knit in' beads on the cables where the stitches cross as seen in the photo.

SKIRT (3 PIECES ALIKE)

With ribber and close knit bar in position and carriage at right, set machine for full needle rib/double rib. Push 122 [130, 138, 146, 154] Ns on both beds to WP. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Arrange Ns and transfer sts to give N arrangement as shown in diagram. Set RC at 000. Using MT–1·/MT–1·, K 96 rows. Using MT–2/MT–2, K 96 rows. Using MT–2··/MT–2·· K 96 rows. RC shows 288. Transfer sts for st st. Using MT, K 1 row. Cast off.

WAISTBAND

Join skirt seams.

12▶

Earrings, Corocraft. Tights, Pretty Polly.

FIRST PIECE

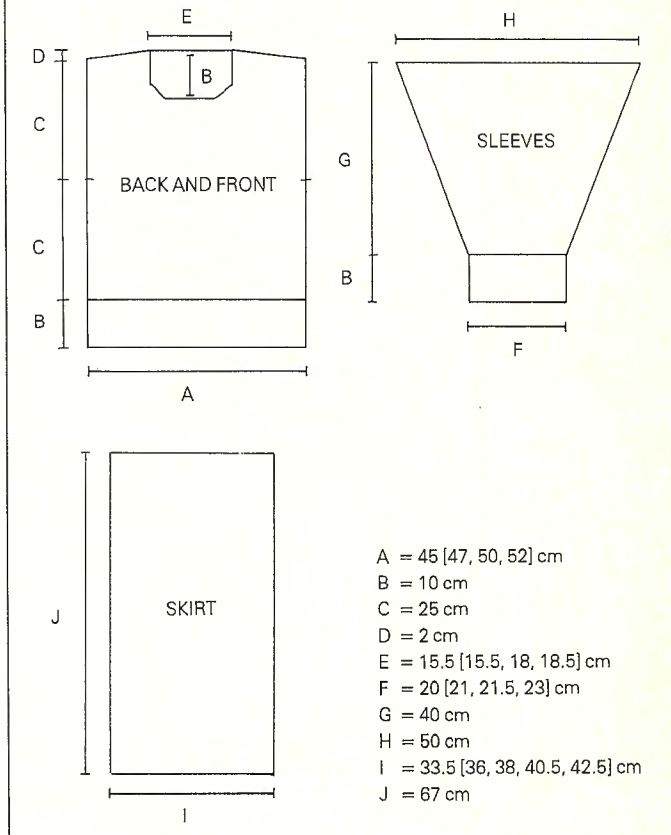
* Push 154 [166, 172, 184, 190] Ns to WP. Using MT–1 and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 28 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. K 1 row *. With one seam at centre of needle bed and full needle rib side of work facing, pick up top edge of half of skirt and place on to Ns gathering evenly. K 1 row. Cast off.

SECOND PIECE

Work as for first piece from * to *. With rem 2 seams placed evenly either side of 0 and full needle rib side of work facing, pick up top edge of half of skirt and place on to Ns gathering evenly. K 1 row. Cast off.

MAKING UP

Join waistband seams, leaving an opening for elastic. Insert elastic and join ends. Close opening.



A = 45 [47, 50, 52] cm
B = 10 cm
C = 25 cm
D = 2 cm
E = 15.5 [15.5, 18, 18.5] cm
F = 20 [21, 21.5, 23] cm
G = 40 cm
H = 50 cm
I = 33.5 [36, 38, 40.5, 42.5] cm
J = 67 cm

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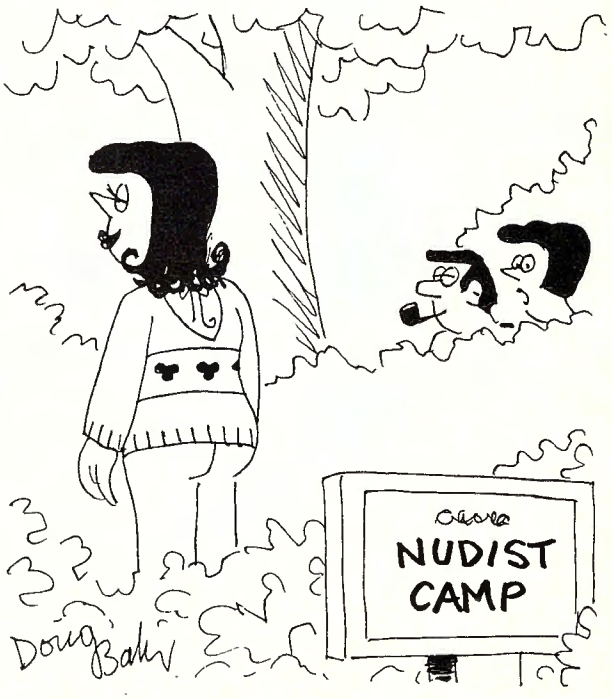


"She loves to show off what she makes on her Brother."

KNITMASTER CORNER

Last month I rambled on about Fisherman's Rib, so will you please Read All About It this month, as there is talk about a couple of patterns in full Fishmerman's Rib that may well interest you and make a change from the eternal jumper.

I have had a letter asking for advice about buying a knitting machine for the first time buyer. Normally my advice is to tell people to look around the various machine knitting shops locally, ask for a demonstration on all makes, compare prices and ask what back up there is. For example, are lessons, or help of some kind, available. Contact a machine knitting club if you can and ask their advice on tuition and where to go and do attend a meeting if possible. Then, and only then, make up your own mind, because price can and does come into it and only the purchaser can deal with that aspect. However, occasionally I am asked by a disabled person or group as to the best choice and then I specifically recommend a Knitmaster machine. These are more automatic in needle selection and therefore it is easier to push the carriage. Anyone with a hand, arm or shoulder disability would find the Knitmaster machine easier to operate. The advice to try out a machine and to shop around still applies.

Clubs can be enormously helpful to anyone with a disability, often loaning a machine out to the person concerned so that they may try it out without a great deal of expense and without any obligation. Arthritis can be a terrible handicap to people who have enjoyed knitting, crochet or embroidery. I remember someone once telling me "Arthritis does not kill you, it merely ruins your life". Imagine life without knitting for most of us! Since Knitmaster produced their easy glide 700 machine, life has probably been a little easier for some disabled people. Incidentally I have found some people with a severe hand or arm disability using a Simpleframe with comparative ease. These are all points to remember should you be asked.

A lovely helpful letter has arrived from Mrs. Brookes of Rotherham. She said she hoped her letter would be helpful and added that her husband says she does two things well – talk and knit. Where have I heard that before! I was interested to read that Mrs. Brookes has been knitting since 1956, on various machines at home and then for a while in a factory on a machine producing Fisherman's Rib sweaters, a Harrison flat bed machine. I have an elderly Harrison flat bed machine (small size) in our attic; the bell rings for every ten rows of knitting! To return to the letter, it concerned Fair Isle 'knitting in' at the beginning of a row. Some knitters complain that the second yarn knits in at the start of a row when it should not and we suggested that yarn separators might help. Mrs. Brookes has found that a lot of troubles are caused by the brushes, which are very important to the needles as they open the latches on each row. She says "Contrary to people's popular belief, brushes do wear out and if they are badly worn the machine cannot function properly – hence the "knitting in" in Fair Isle". Also Mrs. Brookes points out that new knitters do not always read the instructions about the tension mast. One should tighten it up a couple of notches for fine yarn and note that at three it is alright for four ply but causes problems on fine yarns.

All very true. I do try to drum into newcomers to remove the brushes under the sinker plate and remove any "felt ring", as that is matted yarn and should not be there. It distorts the brush movement and causes problems. Another thing – I was recently getting loops on the right-hand side of my knitting – nearly every row. I removed the brushes – no felting – I tightened the tension mast – the looping continued. I tried everything I knew and then rang round everyone who could be of help. Still the looping continued. It was the mechanic (Stewart) at Swiftknitters who suggested feeling for any roughness in the yarn feeder. There did not happen to be any there, but there was a roughness along the edge of the sinker plate – very minute, but there – and after a cleaning down with fine sandpaper the looping stopped. Believe me, the roughness was really minute and I could not believe it could cause such problems. I use a motor on the machine which may cause the carriage to tighten against the sinker posts and so cause occasional roughness. So do check if you are having problems like this.

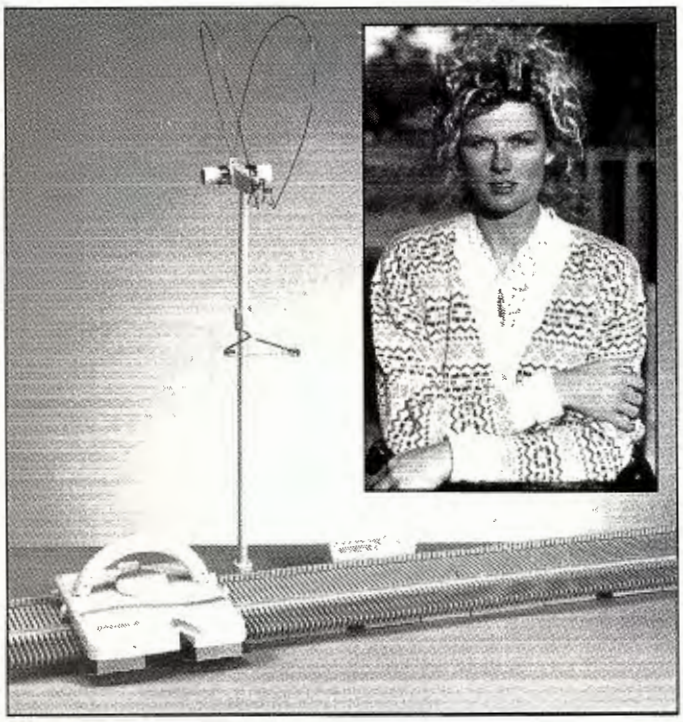
Finally, there is a letter from Stourbridge asking about tension squares for circular skirts and sideways knitted tops.

First – work the opposite way! Where stitches denote width and rows length in ordinary swatches, for sideways garments stitches equal length and rows give width. Therefore if you want a top to be 40 inches bust/chest measurement and your rows measure ten rows to one inch – 400 rows will be needed to give that width. For a length of say 23 inches, it will be governed by how many stitches you are getting to one inch. You knit your swatch as usual but remember the difference. This is needed if you are making your own pattern, but if knitting from a printed pattern, then the tension stated is the tension required on your normal swatch – the rest has been worked out for you.

For circular skirts it really is better to knit one whole panel and treat it as you will the skirt. Wash the panel and press it according to the type of yarn. Many new knitters are confused as to what constitutes a panel; in a circular skirt pattern there will be a set number of needles brought to hold position on alternate rows, then these are either knitted back in one go or knitted back in the same sets as before. Then a certain number of rows are knitted straight, usually 18 to 20 rows, this then constitutes one panel. The narrow end is the waist and the flared end is the hemline. A rule of thumb for the number of panels required is to knit until the waist end is four to six inches longer than the required waist measurement – the only time you can measure when the garment is on the machine. Again remember that the stitches give the length and the rows the width. You may find that either Mary Weaver's book of skirts or Diane Bennett's book on skirts could be immensely helpful.

I look forward to hearing from you with any queries and help. See you next month.

Ann Taylor



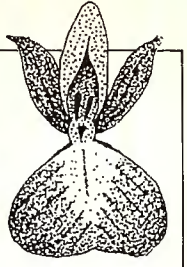
NEW FROM KNITMASTER

The Option 4 is a new machine recently launched by Knitmaster. They say it's the easiest of knitting machines; perfect for the absolute beginner yet with the quality and scope to satisfy the most experienced of knitters. It knits a range of yarns – four-ply, DK, mohair, Aran and chunkies – and a range of stitches – knit tuck, slip, plating and Fair Isle (by slip stitch), stockinet, cables and garter. Other features are a 150 needle bed, built-in row counter, slide away carriage rests, automatic tension, two-colour yarn feed and optional intarsia carriage.

Knitmaster's new steam press sounds a great time and energy saver as it presses both sides of sheets, tablecloths, garments, and so on simultaneously, copes easily with bulky or awkward shapes and you can sit down comfortably while you operate it. Not to mention the fact that the finished results will have a truly professional look.

Contact your local Knitmaster dealer to see both the above and get full details and prices. While you're there take a look at *The Fair Isle Book* which is a collection of 20 designs for sweaters and cardigans for men and women – price £2.95.

Orchis



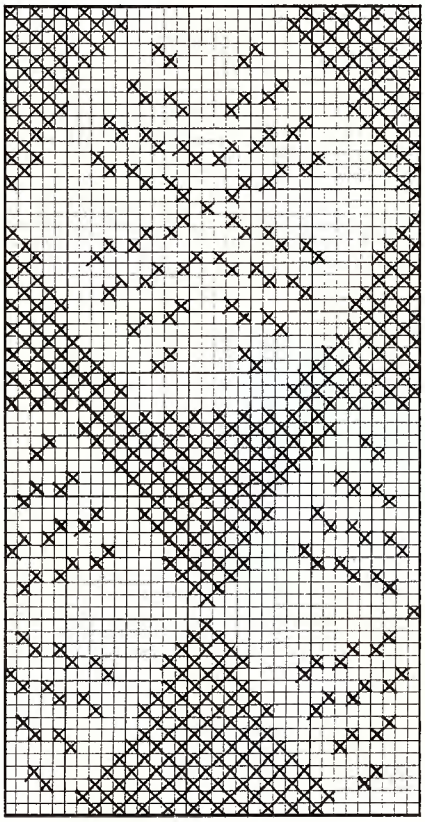
LACE DESIGN

I think that lace is the prettiest of stitch designs that can be produced on the Duomatic. This pattern is part of my series of hand select designs but instead of the usual pushers being selected, the needles on the back bed are used to produce the pattern.

Method

Key – ☒ = Needles on the back bed in work position
☐ = Needles on the back bed in rest position

Cast on for single bed knitting on the front bed.



Black strippers.
Racking handle down. Locks N/N.
* Select the needles on the back bed according to the chart, knit 2 rows. Turn the racking handle three-quarters turn anticlockwise to the "nine o'clock position". Transfer all stitches from the back to the front bed using either a U70, U80, U100 or a double eyed bodkin. Turn the racking handle three-quarters turn clockwise to the "six o'clock" position.

Repeat from * for every row of the chart.

Catherine Wood

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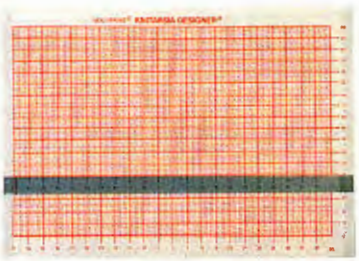

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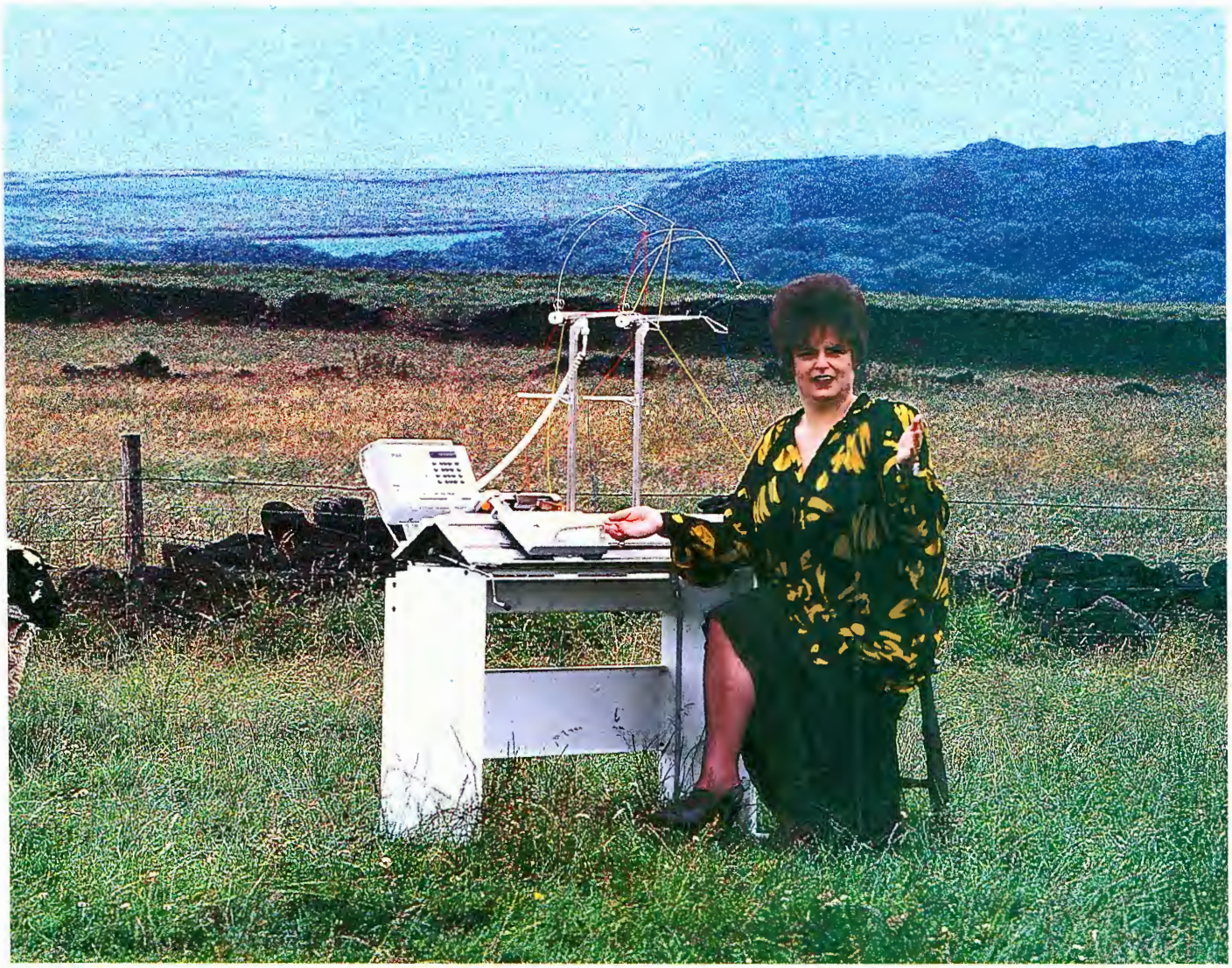

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3

3 WOMAN'S SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Pfaff or Passap Duomatic machines.

MATERIALS

Denys Brunton Neon 4 ply
1 [1, 1] × 340g cone in Fawn (MC).
Denys Brunton Fantasia 2/3 ply
1 [1, 1] × 350g cone in Shade F2 (C).

The fibre content of these yarns is 100% Acrylic. For further details about local or mail order stockists, please write to the following address – Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

Neon is medium weight and knits as four ply. Fantasia is a fine to medium fine weight and knits as two to three ply.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 100 [105, 109] cm, 39½ [41¼, 43] in.
Length to shoulder 59 [60, 61] cm, 23¼ [23½, 24] in.
Sleeve seam 21.5 cm, 8½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches to 37 cm and 100 rows to 17 cm measured over pattern (stitch size setting approximately 5).

TENSION PIECE

Set up as diagram III over 100 stitches. Set lock on GX/N, K 20 rows MC. * Set lock on GX/N, K 8 rows MC. Set lock on GX/AX, K 2 rows C *, rep from * to * twice more. Set lock on GX/N, K 20 rows MC. Rep from * to * 3 times more. 100 rows in all. Measure after steaming.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

The knit or purl side can be used, we used knit side of knitting as right side of garment.
Cast on slowly as this is not a very stretchy yarn and it is easy to break the zig-zag row.

PATTERN NOTE

** and * Set lock on GX/N, K 8 rows MC. Set lock on GX/AX, K 2 rows C *. Rep from * to * twice more. Set lock on GX/N, K 20 rows MC. Rep from * to * 6 times more. Set lock on GX/N, K 20 rows MC ** Rep from ** to ** once more. Rep from * to * 3 times more. Set lock on GX/N, K 16 [22, 28] rows.

BACK

Handle down. Orange strippers. Set up 137 [143, 149] Ns on each bed in WP. Arrange Ns for 2×2 rib (2×1 N arrangement) as in diagram I. Set lock on N/N and stitch size to 1½/1½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 4 rows. Rack to knitting position as in diagram II. Set RC at 000. Set lock on N/N and stitch size to 3¾/3¾. K 37 rows. Transfer sts to front bed. Push empty Ns to NWP. Black strippers. Set RC at 000. Put a pusher into WP under every alt N in WP (see diagram III). Set stitch size to 5, cont in patt *. K 306 [312, 318] rows. Place a marker at each side of centre 45 sts. Cast off loosely.

FRONT

Work as for Back to *. K 256 [262, 268] rows.

SHAPE NECK

Using a length of MC, cast off centre 15 sts. Return pushers under these Ns to blocking rail. Note position of pushers. Return all pushers at left to rest position. Using a length of WY, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. (Remember to return pushers to blocking rail.) Dec 1 st at neck edge on every 3rd row until 46 [49, 52] sts rem. K 5 rows. Cast off loosely. Unravel WY bringing Ns back to WP. Put pushers into WP under Ns as noted. Finish to correspond with first side.

SLEEVES

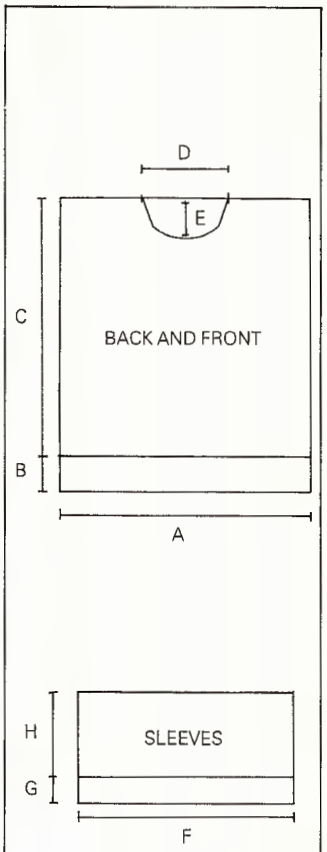
Handle down. Orange strippers. Set up 115 [119, 123] Ns on each bed in WP. Arrange Ns for 2×2 rib (2×1 N arrangement) as in diagram I. Set lock on N/N and stitch size to 1½/1½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 4 rows. Rack to knitting position as in diagram II. Set RC at 000. Set lock on N/N and stitch size to 3¾/3¾, K 27 rows. Transfer sts to front bed. Push empty Ns to NWP. Black strippers. Set RC at 000. Put a pusher into WP under every alt N in WP (see diagram III). Set stitch size to 5. * Set lock on GX/N, K 8 rows MC. Set lock on GX/AX, K 2 rows C *. Rep from * to * once more. Set lock on GX/N and using MC, K to row 88. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 131 Ns on each bed in WP. Arrange Ns for 1×1 rib. Set lock on N/N and stitch size to 3/3. Using MC, K 1 row. Set lock on CX/CX and stitch size to 4/4, K 2 rows. Set lock on N/N and stitch size to 4½/4½, K 1 row. Transfer sts to front bed. Push empty Ns to NWP. Black strippers. Set RC at 000. Put a pusher into WP under every alt N in WP. Set lock on N/N and stitch size to 5, K 6 rows. * Set lock on N/AX, K 2 rows C. Set lock on N/N, K 4 rows MC *. Rep from * to * 3 times more. Set lock on N/N, K 2 rows MC. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam pattern well. Do not press or you will flatten the tuck st pattern. Leave until cool and dry.



A = 50.5 [53, 55] cm
B = 7 cm
C = 52 [53, 54] cm
D = 17 cm
E = 8.5 cm
F = 43 [44, 45] cm
G = 5 cm
H = 16.5 cm

MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Join neckband seam. With P sides tog, sew neckband into position. Allow neckband to roll over on to right side of garment. Slip stitch into position if required.

Diagram I

Diagram II

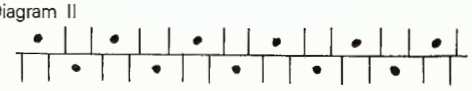
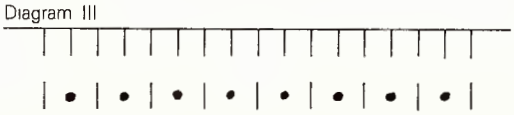


Diagram III



Shorts, British Home Stores. Jewellery, David Wainwright.

DUOMATIC UPDATE

This month's duomatic update will, I hope, be of interest to all knitters no matter which machine they use. It is about putting beads on to knitwear and I have found that most people who come to classes really enjoy trying it out even if they do not use beads very often.

There are some lovely knit-in beads available which are put on to the stitch as you knit, using a crochet hook and I expect you have all encountered these. They come with instructions for use so I do not need to do more than remind you that they are available.

The beads I want to write about are the smaller beads which have to be sewn on when the garment has been knitted and pressed (but preferably not sewn up). Ready made beaded garments are usually quite expensive but the materials for beading are cheap so that you can have a beautiful beaded garment for very little cash as long as you are prepared to spend time on it.

First a list of necessary materials:-

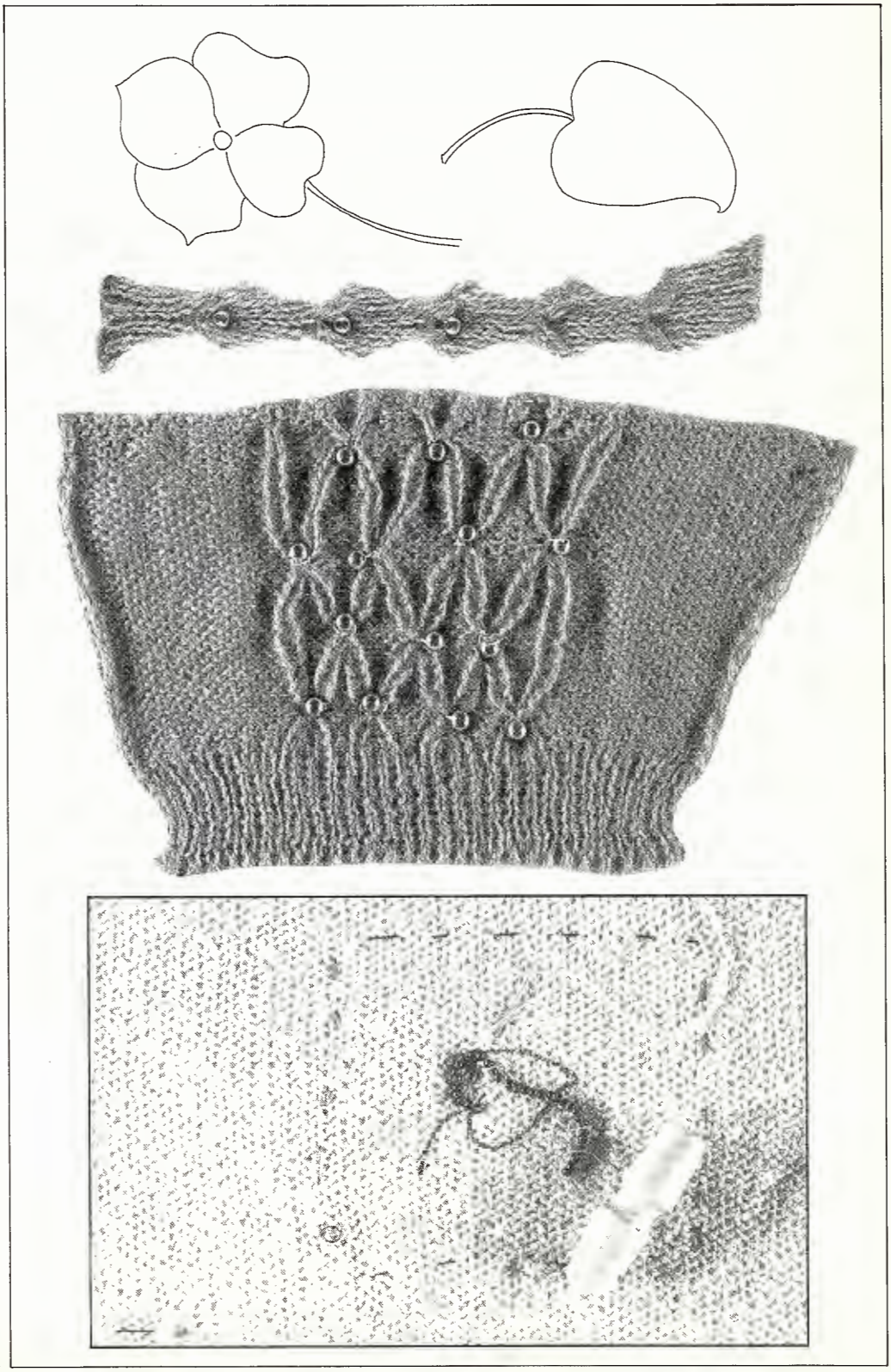
1. Dress net. White is usually fine for most colour garments, but coloured is available if you prefer.
2. Beads. Selection to suit you.
3. Needles. Beading needles can be used if the holes in the beads are very small, but I find that size no. 9 Sharps are suitable for most beads and far easier to use than the proper beading needles which tend to bend easily.
4. Matching and contrast thread.
5. Design for motif. You can use the iron-on embroidery transfers. Freehand drawing should use a marker which will wash off – such as a Pickaby pen which can be obtained at most haberdashery shops. Or you can trace the design on to tissue paper, tack the tissue to the garment and outline the shape with small running stitches, then tear away the paper. Choose a simple shape to start with.
6. A toggle, cork or large shanked button.
7. Beeswax if you have any. This is not absolutely necessary but it makes the sewing a little easier if you wax all the threads before sewing.

Now for the method. Cut a piece of the dress net larger than the chosen motif design. Tack this, using contrast thread, firmly on to the wrong side of the fabric so that it completely covers the area where the beads are to be sewn. Tack the edges of the net so that it does not curl while you are sewing. Now put your motif design on to the right side of the fabric by whichever method you have chosen.

Thread a needle with a length of matching thread (waxed if you have wax) and tie the cork or toggle firmly on to the end of the thread. Now thread the beads which you are going to use first on to this needle and thread (now you can see why you need a cork or toggle – to stop the beads falling off!). Use enough beads to come about halfway up the thread. Push the needle from the right side of the garment at the edge of the motif to the wrong side and fasten the thread firmly with small stitches on to the net. Thread the needle with another length of matching thread (waxed) and fasten this firmly at the back of the motif on the net and push the needle through to the right side so that it comes up just by the thread holding the beads.

Now you are ready to begin. Push a bead up the holding thread and put the needle through the bead (you now have two threads through the bead). Next push the bead into the spot where you want it to be sewn and take the needle through to the back of the work. Bring the needle back to the right side again and you are ready for the next bead. Make sure each bead is exactly where you want it to be before you go any further.

Beads sewn on by this method really do stay exactly where you want them to be and I have found that they even withstand the washing machine. As they are sewn with two separate threads, it is very unlikely that they will



come adrift. As usual I find that it is much easier to do than it sounds!

I would suggest that you have a dummy run on an old tension square before you begin on a garment, but it is so easy to do that you will not need a lot of practice. Once you start on the real thing, either keep it on a tray or pin it to a cushion so that it is kept flat and crease free when you have to put it down for a while. It is a lovely soothing occupation and ideal for those times when everyone is fed up with the sound of your knitting machine. Also it is a fantastic excuse for sitting in the garden when the sun shines.

Once the motif is complete, take a pair of sharp scissors and carefully cut away the excess net at the back of the motif. Do take care with this, it would be awful to cut anything other than the net.

Now for a few suggestions for using beading apart from the usual motifs. A) An absolutely plain top with sleeves gathered into long beaded cuffs. Just make sure that the cuff will go over your hand and that it does not need a fastener to give you more room. B) A Peter Pan collar with a small motif on each side at the front of the collar. C) Beaded epaulettes on a plain top. D) Mandarin collar beaded. If the beads on this are heavy then you will need to interface the collar to prevent it drooping.

I am sure that you can think of lots of other ideas, do send them in so that the other readers can share them. One more which I hardly dare mention is that a beaded motif or even a few small scattered motifs can cover a little fault if the fault is in the right place!

There are a few other ways to use beads. One of these is to knit a piece of fabric with rib stitches at intervals then use beads to pull the rib stitches together to give a smocked effect (see photo I). Another is to cast on an odd number of stitches (I used nine stitches), * knit say ten rows, transfer centre stitch to make a hole *. Continue knitting from * to * to make a trimming strip. Then fold the top of the strip over and push it through the first hole, now fold it again and push it through the second hole and so on all the way to the bottom of the strip. Now sew beads on the strip as in photograph II. This is quite a pretty trimming especially if it is knitted in a soft yarn such as Angora look.

I have included a couple of simple shapes for you to use for your first attempt. Do try it out as I am sure that you will enjoy the results. Just one last word of warning. Do try beading on a garment which you know is going to last. A Hobby top is a good starter garment. There is nothing worse than spending a lot of time and effort beading on a yarn which is not good quality.

Hazel Duignan

REPLACING WORK ON THE MACHINE PART THREE

In this article, we are going to examine some more of the occasions on which you may want to take your work off the machine and replace it differently.

On examining your pattern you might come across the instruction to 'knit five stitches, * knit two together, knit two stitches * repeat from * to *, knit to end of row'.

This is quite obviously taken directly from a hand knitting pattern. That is quite in order provided you know what you are supposed to be doing.

We cannot do this in exactly the same way on a machine as by hand and the instruction for that would read, 'take the work off the machine on to a hand knitting needle and replace as follows. Put one stitch on to each of the first five needles, * two on to the next one, one on to each of the next two *, repeat from * to * to end of the row. Continue knitting on fewer needles'.

Now while this is a perfectly sound way to go about decreasing regularly within the row it is a little tedious and is fraught with hazards, particularly of dropped stitches, or of the knitting needle sliding right out and leaving your knitting poised in mid machine. You also tend to get tense back muscles!

A much simpler and safer method is to do the decrease first. After the last row and starting with the sixth needle from the left, * transfer the stitch to the next needle to its right. Put the empty needle into the non-working position. Omit the next two * and repeat from * to * to the end of the row.

This has reduced the number of stitches all along the row. They can be left as they are, or they can be knitted through the original stitch, holding that one safely with the point of the orange tool, so that there is only one loop on each needle.

Knit one row in the correct yarn at a slightly smaller stitch size, change to waste and knit ten rows. Drop the work off the machine.

Count the needles which are temporarily in non-working position. For argument let us say there are ten. Push them up again and bring down five needles at each side, so that once again there are the reduced number of needles in working position.

Open the needlebeds and in one of the ways I described in a previous article, replace the stitches from the bottom row of the waste yarn on to the newly arranged needles. Unravel the waste, to bring the correct yarn into the needles, reset the stitch size and go on knitting on the new set of needles.

This is particularly useful at the waistline of a full skirt or on a collar which must be frilly, also if worked several times using first, say, eight stitches in between the decreases, then seven the next time and six the third, on the curving yoke of a sweater.

When doing this in double-bed work it is important to decide where the moved stitch has to go, as it might mean that the rule about transferring it to the next occupied needle (following along the thread) may have to be relaxed. Then both beds would be treated in the same way exactly.

Now, how about increasing evenly all along the row?

In a hand knitting pattern which you might be reading, it could say 'knit five stitches, knit twice into the next and every following sixth stitch all along the row'. This often occurs immediately after the ribbing in hand instructions.

In machine instructions it could tell you to 'take the work off the machine on to a knitting needle and replace on a larger number of needles'.

This is quite easy. So, as before, knit ten rows in waste yarn and drop the work off. Add the extra number of needles at the ends, for instance, five at each end, make sure all the latches are open and go all along the row of needles, putting ten equally spaced needles temporarily into non-working position.

Again, in the way you already know from an earlier article, replace the work from the waste yarn on to the prepared needles and when finished unravel the waste yarn so that the correct stitches are sitting on the needles. Fill in the empty needles in one of the ways you use when doing fully fashioned increasing.

Now, the value of doing these two techniques from waste yarn rather than from a hand knitting needle lies in the fact that you can take the weight of the work on to a few widely spaced needles along the bed, thus hanging-up your work and taking the strain off your back!

Again, this too can be done when doing double-bed work, but you would have to be careful that two empty needles did not follow each other directly as the resultant hole would not be nice.

In Pusher Pattern stitches, for instance, one of the many varieties of Fair Isle, very careful planning would be necessary.

Consider a yoke again. The first internal decrease might take you from a ten stitch pattern repeat, then, after a couple of plain rows in the background colour, to an eight stitch pattern repeat, more single colour rows and later to a six stitch repeat. The plain rows would disguise the hiatus.

A specific example would be helpful here.

In Model Book 34 on page 32 there was an attractive skirt, knitted using CX (the long-stitch on the front bed) and N on the back thus:-

```
|||||||T|||||||||T|||||||T|||||||||
                                  etc
|||||||.........|||||||.........
                                  etc
```

Locks N/CX. Handle down.

The skirt sections were knitted straight, then, on making-up, the upper seven or eight inches of each of the single-bed areas in the diagram above were closed up into a type of box pleat. This added a considerable thickness to the material at hip level, a situation I could well do without.

So, four times, at equal intervals starting when there was still about ten inches yet to do, I worked my internal decrease, thus narrowing the skirt yet still giving the impression of a pleated section.

This is how I did it. I first moved the stitches in the above diagram marked by a T instead of an I on to the next needle inwards, behind the front needles, thus leaving empty needles.

I have cut some of my multi-deccer combs into pieces (when I had mine they had 24 eyes so I got four sizes from each) and I took each of those groups of six stitches on the front bed, on to the safety of the bit of tool, which I then dropped down between the needlebeds.

Work a few rows of waste yarn on the back-bed needles remaining, drop off, bring up empty needles as above and replace on fewer needles side by side. Then finally replace the 'pleat' stitches from the comb pieces on to the correct needles, thus hiding the decrease.

If you have not enough combs to cut, you would have to knit a few rows on the widely spaced front-bed stitches separately, drop off and replace in the correct place after replacing the back-bed stitches as detailed.

By the way, those pieces of Deccer comb are useful on many other occasions, especially when dividing for a neck-cut. It is not such a waste of 'eyes' if you use two whole combs and a bit, instead of three whole combs, to hold a wide piece.

Finally, you can reduce several times within the row by using a modification of the method I used for the crown section of my Ski-hood on page 32 in the December '88 issue of Machine Knitting Monthly, where I started off with K/K, reduced to a 2:1 rib, thus losing one quarter of the stitches then reduced to a 1:1 rib, thus losing another third of them and shaping the crown at the same time.

Dorothy Gill

4 WOMAN'S TOP

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for most standard gauge punchcard machines with lace carriage, with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4 ply.
1 [1, 1] x 400g cone in Pink (MY).

The fibre content of this yarn is 100% Acrylic. For further details about local and/or mail order stockists, please write to the following address – Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 94 [100, 107] cm, 37 [39¼, 42] in.
Length to shoulder 60 cm, 23¾ in.
Sleeve seam 20 cm, 8 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

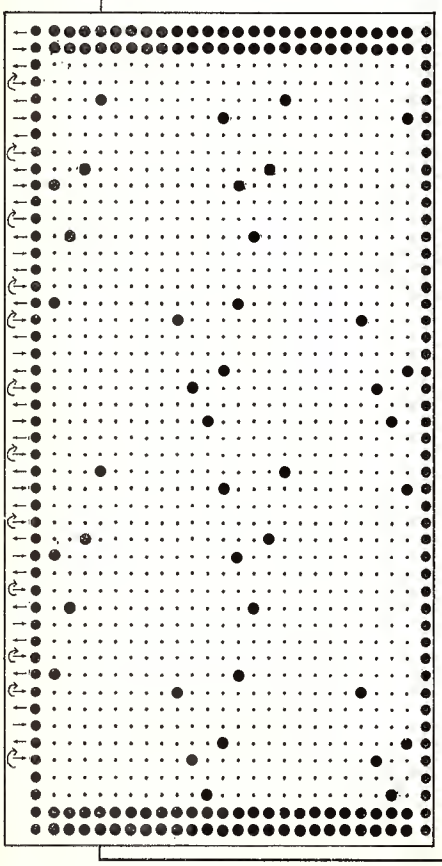
See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card as shown, before starting to knit. This is suitable for Brother lace carriages. Toyota 901 owners should reverse the card before knitting. For other models, we suggest that you substitute a lace pattern specially recommended for your machine. We used a Brother card for this pattern, reproduced courtesy of Jones + Brother.

BACK AND FRONT

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 67 [71, 76] Ns at left and right of centre 0 to WP. 134 [142, 152] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 67 [71, 76] Ns at left and 67 [72, 76] Ns at right of centre 0 to WP. 134 [143, 152] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.
2ND SIZE
Dec 1 st at right edge.
ALL SIZES
134 [142, 152] sts.
ALL MACHINES
Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt. K 108 rows. RC shows 110 and work measures 35 cm, 13¾ in. Place marker at each end. K 86 rows. RC shows 196 and work measures 56.5 cm, 22¼ in. Remove punchcard.
MACHINES WITH RIBBER
With ribber in position, set machine for 1×1 rib. Transfer every alt st on to corresponding N on ribber. Cont in 1×1 rib. Using MT−4/MT−4, K 14 rows. Using MT+3/MT+3, K 1 row. Transfer sts to main bed. Cast off.
MACHINES WITHOUT RIBBER
Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at left and K side facing, replace sts on to Ns. Unravel WY.
2ND SIZE
Inc 1 st at left edge.
ALL SIZES
134 [143, 152] sts. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT−1 and MY, K 27 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.



SLEEVES

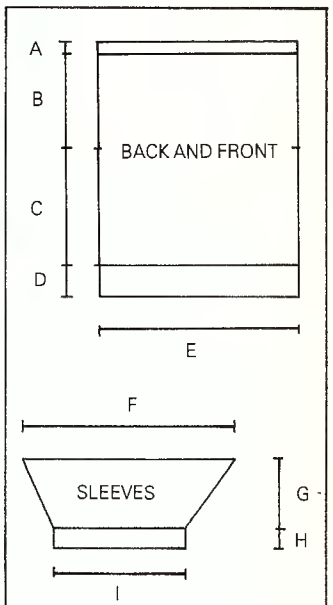
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 50 Ns at left and right of centre 0 to WP. 100 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4, K 16 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 50 Ns at left and 51 Ns at right of centre 0 to WP. 101 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MY, K 33 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Dec 1 st at right edge. 100 sts.
ALL MACHINES
Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace patt. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 140 sts. K 4 rows. RC shows 64 and work measures 20 cm, 8 in. Cast off.

PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

MACHINES WITHOUT RIBBER
Fold top bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.
ALL MACHINES
Join shoulder seams, leaving 30 cm open at centre for neck. Set in sleeves between markers. Join side and sleeve seams.



A = 3.5 cm
B = 21.5 cm
C = 27.5 cm
D = 7.5 cm
E = 47.5 [50.5, 54] cm
F = 50 cm
G = 16 cm
H = 4 cm
I = 35.5 cm

Skirt, Richards.

4

DEAR ANNE...

Dear Anne
May I thank you for such an interesting, informative and helpful magazine. As you can see I have enclosed a poem I have written about my experiences (so far) with my intarsia carriage.

TOO EAGER TO KNIT OR AM I A TWIT?
Who invented the intarsia carriage?
I read of this contraption with glee,
Father Christmas put one in my stocking
I had visions of a fashionable me!
I studied the instructions so carefully
And tried to understand what they meant,
But when theory was put into practice,
That's not how MY intarsia went!
I read the booklet over and over again,
And arranged everything correctly in place,
I thought I would master it like a hare,
But was the tortoise of the race!
Steady handed I brought the carriage across,
Hoping not to encounter any hitches,
But almost every row seemed to produce
A mass of neatly dropped stitches!
Whatever could be going so wrong?
The wool was sitting firmly on the floor,
I looped nicely here and twisted there,
But still tangled in masses galore!
The needles were all in position D,
Weights attached and latches laid out,
Why wouldn't the "blessed" thing go right?
I gave my brain a great big clout!
My confidence and patience dwindled,
I just couldn't be doing it right,
If I carry on at this pace,
I will be up the whole of the night!
So after numerous "fruitless" attempts
(Why had other knitters bravely succeeded?)
I gave myself a deserved weeks rest,
Perseverence and patience was what I needed!
Within my "Tesco" bag pattern collection,
I found the toddlers friend Postman Pat,
You'd certainly laugh how he turned out,
And would have hysterics over Jess the cat!
Numerous weeks have now passed by,
and my tearducts aren't quite so wet,
I've knitted several small intarsia jumpers,
And may produce a masterpiece yet!
I still have dropped stitches and tangly wool,
There is so much for me to learn –
But my enjoyment of knitting is endless,
And to master this contraption I yearn!
So on this note I finish my rhyme,
Practice makes perfect – but we shall see,
Who invented the intarsia carriage? I ask,
It most certainly wasn't ME!

Mrs A. Parry
Redditch, Worcs.

Dear Anne
I've seen many, many hints on using up tension pieces, but have you thought of this one? I was at my machine, knitting away, in spite of severe pain caused by an attack of sciatica. I turned round to pick up a tool from my trolley and I noticed a lovely shetland tension piece, all ready washed. I picked it up, put it on my sore back, held in place by tights – the heat was marvellous, so I could carry on knitting! It wasn't even scratchy as it had been washed and rinsed.

Mrs J. Rankin
Glasgow

Dear Anne
Here is a tip perhaps other knitters would like to try. When my swatches begin to accumulate and are no longer required, I unravel them and rewind yarn round a metal coat hanger. Then I wash the yarn in warm soapy water, rinse and squeeze out as much water as possible. Out comes my hair dryer and I go over the yarn until almost dry, cover the coat hanger with an old pillow case and hang out to dry. The yarn dries without any kinks and is ready to use, ideal for intarsia, Fair Isle, toys, etc., especially at Christmas.

Mrs C. S. Thistlewood
Sherburn-in-Elmet, Nr. Leeds

P.S.
I thoroughly enjoy Iris Bishop's Special and her designs are always a pleasure to work and I find Joan Lafferty's Latch On very informative – in fact Machine Knitting Monthly is a great magazine all round!

Dear Anne
As you can see from the address I live in Pollensa, Mallorca and have lived in Spain for 23 years. My family (two girls and a boy) are all Spanish. After reading an advertisement in a local paper I decided to buy a secondhand Knitmaster 560 Electronic. I had a few basic lessons in the shop where I bought the machine and was told to ring if I had any problems. Then I was on my own and immediately I became hooked. My Mum decided to treat me to a year's subscription to Machine Knitting Monthly as all I had were the instruction books. Thank goodness for Mums! I read your magazine from cover to cover at least twice and have tried to knit many jumpers, etc. or have taken single motifs and transferred them to other jumpers. I send away for books and information which is all sent to Mum, so she can bring it over on her next visit. This time she has taken a cam, a needle and a design card back with her so that she buys the correct ones, and also instructions to find out how much an Automatic Yarn Changer costs (spare parts are very expensive to buy here). I have now advanced to preparing my own designs and spend afternoons doodling until "something happens", when I retire to my machine and emerge with a small square of knitting for the family to admire or reject. The whole reason for this letter is to say "Thank you" to Machine Knitting Monthly – keep up the good work. Also thank you Mum (don't forget that "case of wool" you promised to bring with you the next time you visit!).

Mrs S. Jackson
Pollensa, Mallorca

Dear Anne
May I ask any of your readers who owns, or has owned, a Singer Mark II, if they can help me learn to use this machine. Mine has only knitted three garments and is beautifully preserved, except that the instruction book and a couple of small items are missing. I would like help with Fair Isle, tuck stitch and intarsia, and would like to correspond with anyone who can help. Also if anyone has any books or patterns (old Singer Knitting Club editions) for this machine, I would be happy to purchase some.

Mrs D. Jones
Llandudno

Dear Anne
I had problems with cones rolling about (with assistance from furry friends). To cure this I have made a "cone holder" by taking a block of wood 1" × 5½" × 14" and driving two nails right through to protrude at least an inch or more. Then with 2 pieces of dowling 7" long, banging these on to the nails, having first dipped the ends in glue. I now find this works perfectly and controls the yarn. I hope others find this tip useful. Thanks for all the other tips in your magazine.

Mrs J. Milton
Sompting, W. Sussex

Dear Anne
A cry for help and a tip as well. The cry for help is for a batwing computer pattern. I have a Passap and cannot find a program anywhere. Can one of your many readers help out?

Now for my tip. I am lucky to own a Hague linker (named Hilda) and at the time I got Hilda I was told all bands could be put on with it. I am a cut and sew fan so this was a dream come true. I could do the cutting and Hilda could do the sewing. A stitch on every prong seemed the way it was done. Disaster upon disaster followed! All the bands were askew. I came up with the idea of using sticky back numbers – I used the ones from video tapes. Hilda has now a number every tenth prong on the inner ring, and my bands go on right first time now. I hope this tip will be of help to others.

Mrs A. E. Carter
King's Lynn

Thanks for the tip Mrs Carter, I'm sure a lot of readers will find it very useful. If any readers can help with a batwing computer program for Mrs Carter, please write to us and we will forward any letters on. Thanks.

Dear Anne
A little tip I would like to pass on to other knitters is this. When you borrow patterns on punchcards to copy from friends or knitting groups, have some blank punchcards photocopied, then copy out the pattern on to the photocopy of the punchcard, then you have it ready for when you want to punch it out. You haven't wasted the punchcard if you decide you don't want the pattern after all. I now have a lot of blank photocopied punchcards all with patterns on for when I'm ready to punch them. It saves money and means you can build up quite a lot of patterns for future use.

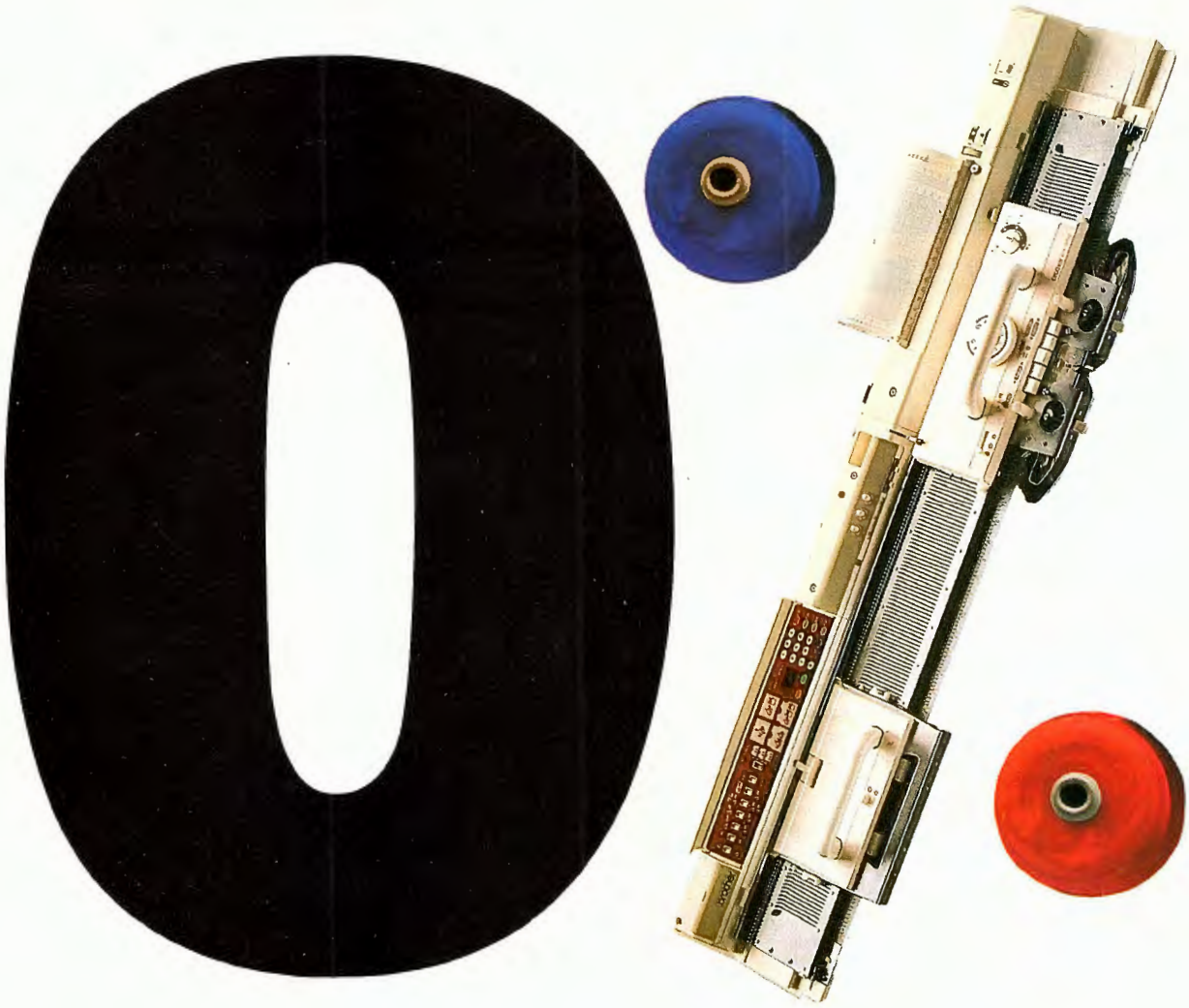
Mrs M. J. Johnson
Great Sutton, South Wirral

Dear Anne
I have a tip for PPD110 owners. When they are planning a complete garment, back, front or sleeves, if they add an extra 2 stitches on the screen they can then draw the whole shape including armhole and shoulder shaping. It is a great help to have an area to look at when drawing or placing letters. These two stitches will not knit as they will not be cast on, thus preventing long floats at the edges. When you arrive at the armholes and shoulders it will select the correct stitches to cast off or decrease (leave on KC2), thus creating its own built in Knit Radar.

If there are any PPD110 owners in the Yorkshire area interested in a get-together or a self-help group I would like to hear from them.

Ruth Wood
Withernsea, E. Yorkshire

If anyone is interested, please let us know and we will pass on your letters.



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MOTIF MAGIC

Single motifs can be knitted on any Brother punchcard or electronic machine. The various methods of knitting, wrapping and using single motifs are the subject of this month's article.

When knitting Fair Isle, the needles for the design are selected across the complete needle bed. For motifs, the design should knit on some but not all of these needles. Some Brother punchcard machines such as the 830 and 836 do not have a single motif facility, but it is still possible to knit motifs on these machines by pushing back the needles which are not needed to knit the motif. The easiest method is to mark the position of the motif on the needle protection strip using a water soluble pen. Use the straight edge needle pusher or a long ruler to push back the needles which are selected outside the motif on each row.

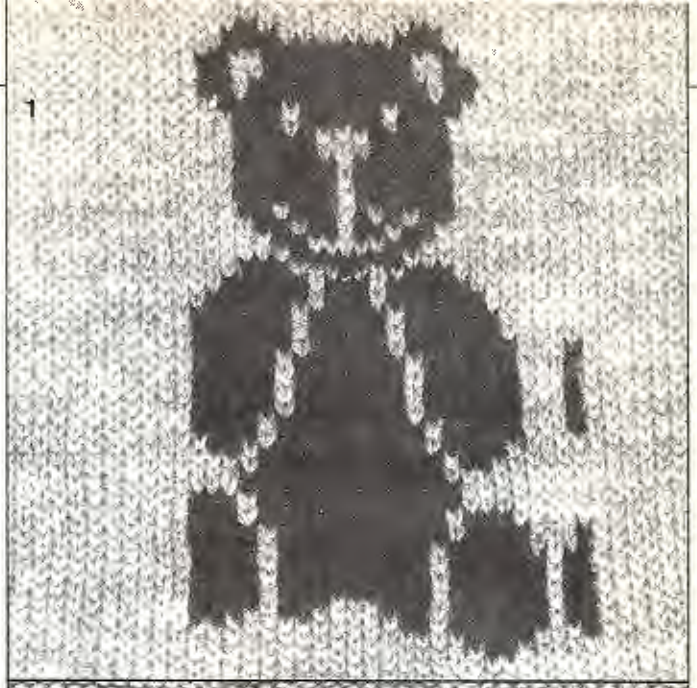
The newer punchcard machines have a single motif setting on the carriage, which is used in combination with motif cams. The first cams, provided with the 840, were 24 stitches wide. Using these, it is only possible to knit one motif or to knit two motifs with a gap of 24 stitches between them. In addition to the 24 stitch cams, the later machines have cams which can be pushed together to knit a wider motif. Take care when using these cams – it is essential to use the correct piece at the end, or the cams can jam under the carriage! After the motif cams have been placed on the needle bed, the needles will be selected only on the section of the needle bed in front of the cams if the change knob is set to SM (single motif).

When using an electronic machine, no cams are necessary because a design can be programmed to knit on any block of needles on the bed. The design to be knitted can be any width and repeated any number of times. To avoid long floats at the edge of the knitting, always set the change knob to KC11 when knitting single motifs.

The needles to be used to knit a motif should be selected with care. When using a punchcard machine, the blocks of 24 needles on the bed which correspond with the punchcard are marked on the needle protection strip. Unless the punchcard has been punched in a very unusual way, the marks on the strip should be used as a guide when placing the cams on the needle bed to select the motif. If the wrong block of needles is used for the motif, the effect can be very odd! When using a punchcard or electronic machine, the motif can be knitted as shown in Fig.1. Look carefully and you will see that the motif has two needles which are knitting on the wrong place – at the other end of the motif. This can happen even if the cams appear to have been placed correctly or the programme for the design entered correctly. The plastic needle protection strip is quite thin and can slide along the bed slightly and if it moves by just one needle the effect can be disastrous. It is often difficult to check the position of the strip if, like me, you take needles from the ends of the machine when you need to change a needle. To avoid this happening, make sure that the strip is in the correct position and put a small piece of Blu-Tack under each end to hold it in position and stop it sliding along.

Always knit one repeat of the motif using waste yarn before starting a garment, to check that the cam has been placed correctly and that there are no other problems. This sample usually shows that the edges of the motif are untidy and to neaten the edges it is necessary to wrap the edge of the motif. The untidy edge is caused by the contrast yarn knitting straight back without being taken to the end of the row or beyond the edge of the motif. When the edge of the motif is wrapped, the contrast yarn is held a little way beyond the end of the motif before it knits back, giving a much neater edge.

There are several different methods of wrapping motifs, but I have found that the neatest is the method described in the Brother instruction manual. Before starting to knit the garment piece (if you can remember – which I rarely do!) take two fairly long strands of the main colour yarn. Knit to the beginning of the motif and take the carriage across to select the first block of needles. Make a small loop at one end of each piece of yarn and hook this loop over the first needle which is not selected on each side of the motif. Push the needle carefully back into position – it is ESSENTIAL to do this every time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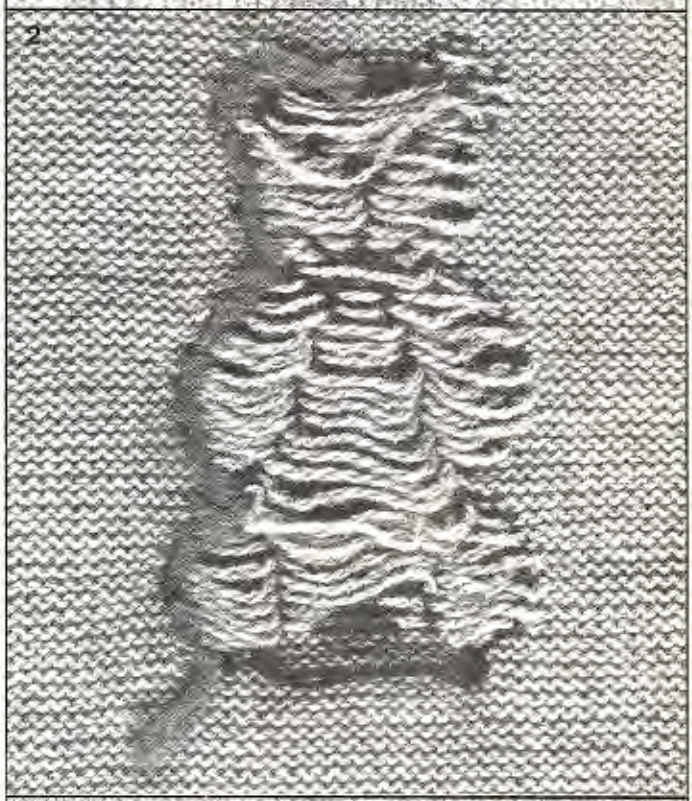
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3

when looping the yarn over – if the needle is left forward it will knit with the contrast yarn and spoil the design. Thread in the contrast yarn and knit one row with the carriage set to MC. On the side of the knitting nearest to the carriage, take the yarn over the first needle which is not selected before knitting the next row. Repeat this, wrapping the extra strand of yarn on alternate sides of the knitting, for the length of the motif. Fig.2 shows the reverse side of a motif which has been wrapped on one side only. I have used a very thick strand of contrast yarn for the wrapping so that you can see it.

Some knitters prefer to wrap the extra strand of yarn over the second needle from the end of the motif when wrapping. I have found that the method which is best varies with the yarn and the motif, so I usually experiment on a sample, wrapping one side as described and at the other side wrapping the second needle from the end of the motif. This makes it possible to compare the sides and select the method which is most appropriate. If the width of the motif changes suddenly, it may be necessary to change to another strand of yarn to avoid a long float. This method of wrapping can also be used to secure floats when knitting motifs. Use more strands of contrast yarn, as required, and wrap every two or four rows.

One repeat of a 24 stitch motif knitted on a punchcard machine can be used in the centre front of a child's jumper, but would usually be too small for an adult size. Motifs can be used in many different ways – they do not have to be knitted in the centre of a garment and it is not necessary only to use one repeat. Moving the motif from the centre of the garment may make it necessary to alter the position of the knitting on a punchcard machine. A motif placed by a V neck on a man's jumper, for example, may not correspond with the blocks on the needle bed which can be used to knit the motif. Move the knitting across, so that it is not centrally placed on the needle bed, and it will be possible to knit the motif in the correct position.

Experiment with different repeats of the motifs – try a diagonal of motifs, or make a V, tapering from five to three and then one motif. Combine motifs with bands of Fair Isle – this is very useful to give the illusion of a larger motif. Picture knits can be created using a combination of all-over designs and a variety of motifs. Choose the colours carefully and you will be amazed what you can knit. Leaving a gap of at least 24 stitches between two motifs makes it possible to change colour. I find it easier to have one of the colours threaded through the tension assembly and the other on the floor. Change colour in the centre of the row, between the motifs. The only really tedious problem is that it is essential to wrap each side of each motif!

Although 'pictorial' motifs have to be correctly placed and knitted to the correct width, simple geometric designs can be used in other ways. For example, a band of any width can be knitted using Card 1 – this can be knitted into a jumper, or used at the edge of jacket fronts or down the centre of sleeves. Owners of electronic machines can programme this, or any other simple design, to knit over any group of needles on the bed. Punchcard owners, however, can only use the 24 stitch cams, although these do not have to be placed to correspond with the blocks marked on the needle protection strip. It is possible to knit a band narrower than 24 stitches by using Sellotape on the card. Stick the tape over the part of the card which you wish to block out – but it is MOST IMPORTANT to put the tape on both sides of the card. Putting tape on one side of the punchcard can cause the "feelers" inside the machine to become sticky, which may result in faulty patterning. Fig.3 shows part of a punchcard design, ideal for a jacket edging, which has been knitted by blocking out part of the design on the card. To test the design before taping out the section, push back the selected needles outside the required section.

Knitting motifs should be fun – play with your machine and see what you can do. You may surprise yourself!

Diane Bennett

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TALKING TOYOTA

Last month found me discussing punchcards with you. After all, even the most dedicated machine knitter has to take a break sometimes and if you are like me, you think machine knitting when you are not actually performing it. I use the word performing with inside knowledge, when I work at my Toyota I have been known in the past to be a bit of a Prima Donna, tears and all.

NO HOLES BARRED

I would like to be able to tell those of you who, like me, use a Toyota K858 machine that except for the card being a slightly different size, you could use all the patterns that you see in the magazine, but this, as you probably already know, would not be true. The patterns are generally given out to show a 24 stitch repeat, since that covers most machines and it would be easy to assume that as we have a twelve stitch pattern repeat on our machine, all we need to do is to slice the chart in half.

This division works sometimes and gives us very many extra patterns to work with, but you must be careful when you attempt to turn a 24 stitch design into a twelve stitch repeat because it might be an eight stitch pattern and you will be left with a pattern and a half. To chart a pattern for our machine you must check that it is a four, six or twelve stitch repeat. Even so we can adapt a pattern that has an eight stitch repeat and turn it into a twelve stitch repeat by moving some of the stitches around.

If you use some of the ten squares to the inch graph paper I suggested last month, it is easy to play about with these patterns. First, having decided that you are working with an eight stitch repeat pattern, draw this pattern on to the paper. Draw a twelve square grid around the outside. This can be with the blank squares to one side or with two blank squares on each side. I recommend that you use a pencil for this exercise, it's so much easier to rub out and only a moment's work to draw it in ink once you are satisfied with the results. You see, not all designers are confident all of the time, even we make mistakes – and how!

I have given a couple of examples of how you can stretch an eight stitch pattern to a twelve stitch pattern. Do notice that it's best sometimes to leave a single stitch space empty between the repeats, if you have pattern against pattern all the way up, it can tend to look rather solid.

COLOUR ME LACE

Do not imagine that I spend most of my time playing around with pattern charts, would that I could. No, sometimes it is bread and butter time and I have to get on with writing patterns and creating a new collection of designs. On one of these occasions I felt that time was too precious to use for developing punchcard patterns and playing around with the zig zag pattern dial (one of my favourite ways of trying out new patterns), so I took out some of the lace punchcards and tried them out using them with Fair Isle colour patterns instead of the lace carriage – and it worked. I found some quite unusual patterns amongst them, all by trial and error. I can recommend this, you can't tell until you've worked at it how patterns will turn out.

Do not make little niggly pieces, these examples are best worked in large sections, to make sure that you really get the whole picture. While it's true that a large sample will take quite a quantity of yarn, it is worth using the colours and yarn you hope to end up working with, otherwise you cannot see just what your pattern is going to look like. If you are making an original outfit for a client, using a large swatch in the true colours and yarn is essential and a good investment.

These lace punchcards, because of the way the holes have to be arranged in "layers", sometimes give a section of all over pattern followed by a bar of seemingly haphazard pattern. You can use this to your own advantage in colour work, using the all over pattern in suitable places and the haphazard pattern as borders, or to emphasise the shaping and so on.

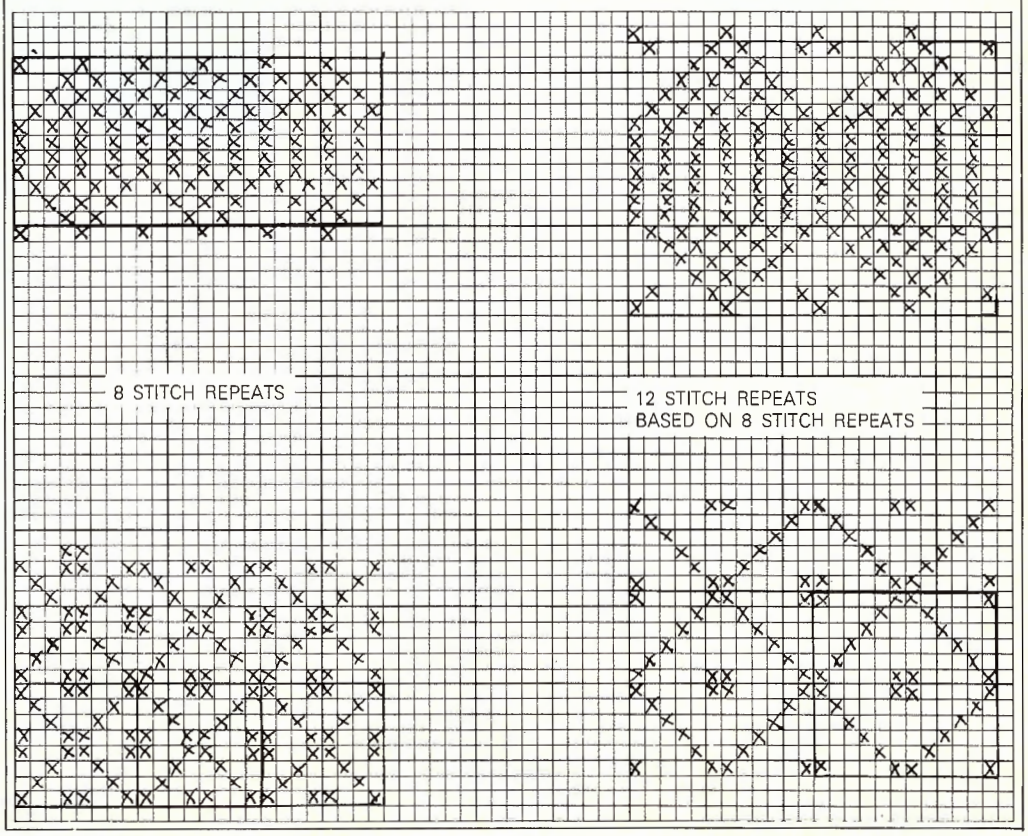
Have you attempted lace making yet? If not, you won't know what I mean by "layers" of lace holes. It's just that when you work at lace, you sometimes need to take the lace carriage across more than once to move the stitches to adjacent needles before knitting the row, so the holes are punched on the card to accommodate all these movements. When you look at the lace punchcard you will see that the holes are not as symmetrically arranged as they are on the typical Fair Isle cards, so as to allow the lace carriage to work its magic row by row. If you understand making lace in hand knitting, you will realise that to accomplish "sl 1, K 2 tog, pass the slip stitch over" of hand knitting takes three movements of the lace carriage, to place all three centre stitches on to one needle and to leave holes at each side. That is why the holes on the punchcard come at different levels. Experimenting with colours on this type of card makes for unexpected patterns.

WHEN AND WHERE TO PATTERN

My first reaction to having lots of patterns to play with was to make up the sweaters we all loved in our family but now working them in punchcard patterns. I was a bit chicken to start with and worked on children's garments. Even on those I was inclined to put the patterns as bands around the waist, cuffs or necks, having my ever present thought "will it work?". After that I became more adventurous and practised all-over punchcard work on familiar garments. However, I tried to keep to dropped shoulder lines and slash neck jumpers – you know, don't you – where there was almost no shaping if possible.

However, I wasn't taking Machine Knitting Monthly for nothing and as I read it each month, cover to cover, I studied the patterns and mentally worked them out. I came to the conclusion that if I stuck to the patterns, they were so carefully worded that I could try even those that looked complicated. This may sound pathetic to those of you with years of experience, but at the beginning I would have been checking the magazine pattern with one hand and having to follow the manual with the other. Once you are really familiar with the workings of the machine, so that you don't need to refer constantly to the manual, then looking at and following a pattern is very easy. Yes, I made mistakes to start with, it wouldn't be me if I didn't. In particular, can't we get in a tizzy if we forget to note which punchcard row we are on

EXAMPLES OF RE-WORKING PATTERNS FOR PUNCHCARDS, FROM 8 STITCH REPEATS TO 12 STITCH REPEATS



before we divide for the neck shaping – I had to go back and start again, but fortunately I had only worked a few rows before I realised what I had done. It's doing potty things like that that helps me to remember next time.

Since I do not have the figure for lots of all-over pattern, I needed to rethink patterning for myself and since the early days I have become more discreet on my own garments. A great deal depends upon the pattern itself. If it lends itself to bands then a band on the cuffs and maybe the top of the sleeve is just enough and it also looks good outlining the yoke on raglan shaping. When it comes to designing for other people then I am in my element, playing about with the zig zag dial as I knit, so that I can see the pattern as it is knitted instead of having to draw it out on graph paper first each time. There is also the opportunity to repeat a pattern I have found attractive in another sphere, say in cross stitch embroidery, working it into twelve stitch repeats or any suitable division. I, myself, would only rework another punchcard to the Toyota if I especially wanted to make a pattern already written but I hope I have shown you how easy it can be to do this, so that you will not be put off if you see punchcard designs laid out in 24 stitch repeats all the time.

If you have to make your machine work for you then you are getting its true value, if you are using the machine for its leisure value then it is up to you to find out all it can do to make it worth its while. Either way, it's great fun, isn't it?

Shelagh Hollingworth

TINKERING WITH A TOYOTA

QUESTION: I have a colour changer which does not work on my Toyota as the ribber is in the way. I also have difficulty in using the lace carriage.

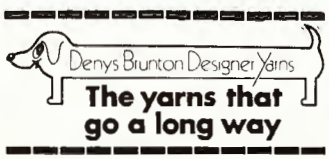
ANSWER: Possible nearly every query about lace using a Toyota comes from knitters who have the ribber in situ. If you have the standard machine knitting table, drop the ribber down to its lowest level and bring the knitting out over the ribber before commencing lace work. Use ribber guards or cover the ribber with polythene or paper first. If you possess a tilt table, then bring the main bed to the flat position before using the lace carriage. I know in earlier models of the single bed colour changer it was impossible to use it without removing the ribber and I think this was rectified on later models. However, you can obtain an adaption kit from Yvonne Smith, 18 Birbetts Road, Mottingham, London SE9.

QUESTION: You have mentioned tilt tables, are they really essential when using a Toyota machine?

ANSWER: They are not life or death to using your Toyota machine, but they do make certain techniques, ribbing for instance, easier (remember this is my own opinion). Because one can drop the ribber down and bring the main bed to the flat position, it is an easier position to use the main bed in for single bed knitting, for the hand is not bent back over the machine, though after a while one does become used to knitting in this position. When using the ribber the main bed can be tilted back and the handle on the ribber carriage is used to work the machine. I personally find this much easier and a more comfortable position to work in if the whole garment is to be in rib. The Passap has the same position for working, whereas the Japanese machines are worked by the handle on the main bed. As I have said, one gets used to working in various positions, so there is no need to fly out for a tilt table. I just happened to have one I bought second-hand and have found it very comfortable to use.

Do write if you have any enquiries about any of the Toyota machines and I will do my best to find a solution. Likewise if you have any tips, many Toyota owners would be grateful for them.

Ann Taylor



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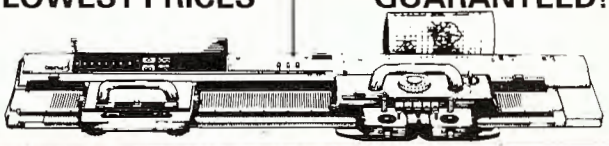
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5 WOMAN'S 'V' NECK SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Linaria.
1 [1, 1, 1] × 500g cone in White (MC).
1 [1, 1, 1] × 500g cone in Hilo (C).
4 mm crochet hook.

The fibre content of this yarn is 100% Acrylic. For further details about local and/or mail order stockists, please write to the following address – Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Actual size 100 [108, 117, 126] cm, 39½ [42½, 46, 49½] in.
Length to back neck 69 [70, 71.5, 73] cm, 27¼ [27½, 28¼, 28¾] in.
Sleeve seam 46 cm, 18¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown, before starting to knit. The punchcard pattern used is reproduced courtesy of Toyota. Owners of KS858 models should punch the card in reverse, that is the background should be punched and the motif unpunched with C in feeder 1 and MC in feeder 2.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 79 [85, 92, 99] Ns at left and right of centre 0 to WP. 158 [170, 184, 198] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 2 rows. Using MC, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 79 [85, 91, 99] Ns at left and 79 [85, 91, 98] Ns at right of centre 0 to WP. 158 [170, 182, 197] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 22 rows. Using C, K 5 rows. Using MC, K 22 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

3RD SIZE

Inc 1 st at each end.

4TH SIZE

Inc 1 st at right edge.

ALL SIZES

158 [170, 184, 198] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). * K 135 rows. RC shows 136 and work measures 46 cm, 18¼ in.

SHAPE ARMHOLES

Cast off 12 sts at beg of next 2 rows. 134 [146, 160, 174] sts. K 72 [76, 80, 86] rows. RC shows 210 [214, 218, 224] and work measures 67.5 [68.5, 70, 71.5] cm, 26½ [27, 27½, 28¼] in.

SHAPE SHOULDERS

Cast off 12 [14, 16, 18] sts at beg of next 4 rows and 13 [14, 16, 18] sts at beg of foll 2 rows. Cast off rem 60 [62, 64, 66] sts.

FRONT

Work as for Back to *. K 119 rows. RC shows 120. 16 rows less have been worked to armhole than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 79 [85, 92, 99] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of next and foll 7 alt rows, K 1 row.

SHAPE ARMHOLE

Dec 1 st at neck edge and cast off 12 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next and every foll alt row until 47 [53, 60, 67] sts rem, then on every foll 4th row until 37 [42, 48, 54] sts rem. K 11 [11, 11, 13] rows.

SHAPE SHOULDER

Cast off 12 [14, 16, 18] sts at beg of next and foll alt row, K 1 row. Cast off rem 13 [14, 16, 18] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 54 [56, 57, 59] Ns at left and right of centre 0 to WP. 108 [112, 114, 118] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). K 2 rows. Shape sides by inc 1 st at each end of next and every foll 8th [8th, 6th, 6th] row until there are 134 [140, 150, 158] sts. K 36 [28, 30, 18] rows. RC shows 136 and work measures 40 cm, 15¾ in. Place marker at each end. K 13 rows. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 63 [65, 67, 69] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 2 rows. Using MC, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 62 [65, 65, 68] Ns to WP. Work as for Back from * to *.

ALL MACHINES

With P side facing, replace 108 [112, 114, 118] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

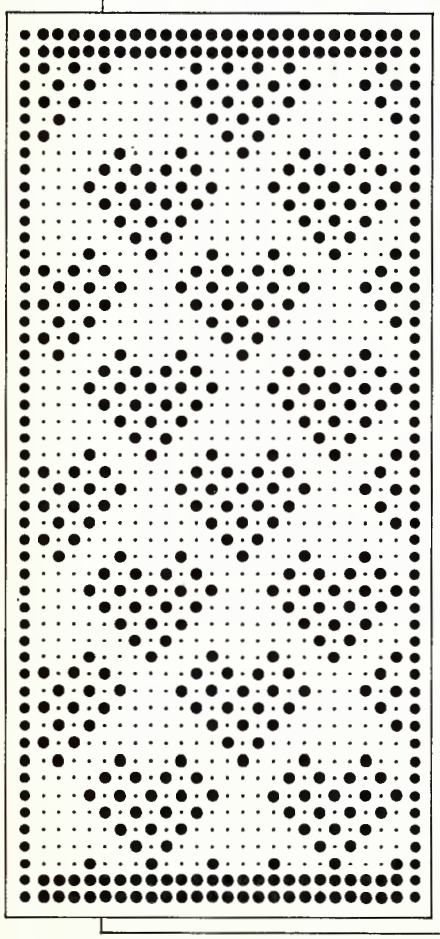
COLLAR (KNIT 2 PIECES)

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MT–7/MT–7 and C, cast on 144 [150, 158, 166] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Transfer 2nd and every foll alt st from ribber to corresponding N on main bed. Push empty Ns to NWP. Set RC at 000. Using MT–2/MT–2, K 2 rows. Using MC, K 44 rows. Transfer sts for st st. Using MT, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

Push 143 [149, 158, 167] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 44 rows. Using C, K 5 rows. Using MC, K 44 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Using MT, K 1 row. Cast off.



Leotard, Pineapple. Skirt, Kays. Earrings, Adrien Mann.

32►

5

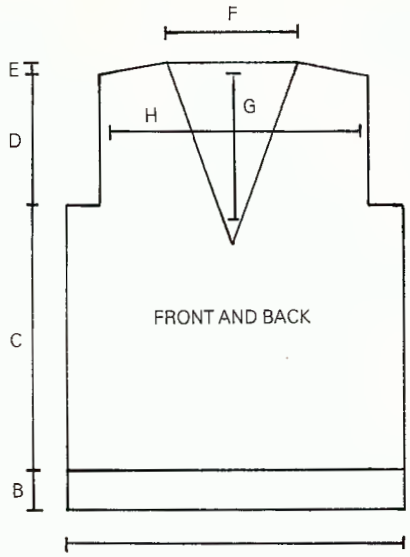
◀30

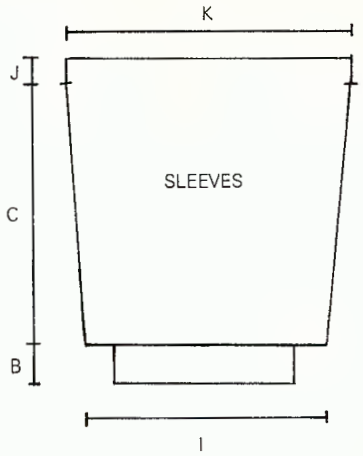
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

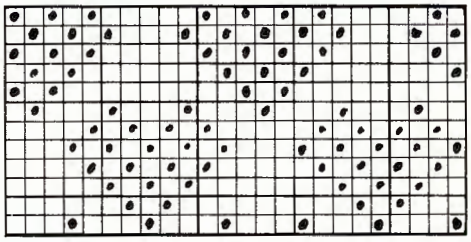
MAKING UP

Join shoulder seams. Set in sleeves sewing rows above markers to cast off sts on back and front. Join side and sleeve seams. Sew collars into position from centre back neck to centre front neck. Join centre back seam. Using 2 ends of C tog, crochet a chain approx 76 cm, 30 in long. Fasten off and knot both ends. Run cord around neck edge under collar to tie at centre front





A = 50.5 [54.5, 59, 63.5] cm
B = 6 cm
C = 40 cm
D = 21.5 [22.5, 24, 25.5] cm
E = 1.5 cm
F = 19 [20, 20.5, 21] cm
G = 28 [29, 30.5, 32] cm
H = 43 [47, 51.5, 56] cm
I = 34.5 [36, 36.5, 38] cm
J = 3.75 cm
K = 43 [45, 48, 51] cm



12 row repeat

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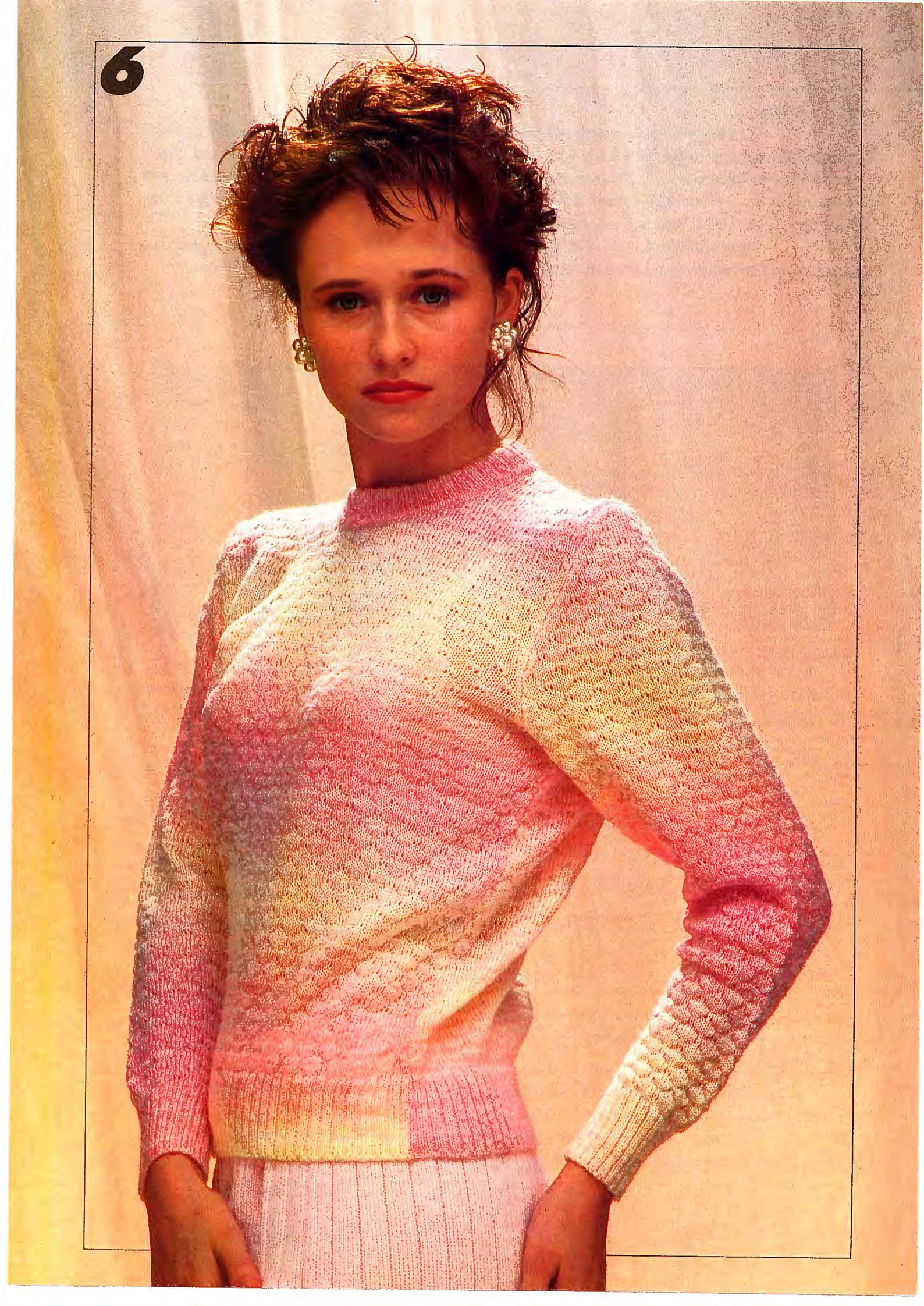
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I should like to take this opportunity to thank you for your many letters of appreciation. I hope my picture knitting collection will continue to give you many hours of pleasurable knitting.

Wendy Phillips.

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6 WOMAN'S TUCK STITCH SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber.

MATERIALS

Argyll Fluffy Multi.
1 [2, 2, 2, 2] × 340g cones in Shade 355 (MY)

The fibre content of this yarn is 75% Acrylic, 25% Nylon. For further details about local and/or mail order stockists of this yarn, please write to the following address – Argyll Wools Ltd., PO Box 15, Priestley Mills, Pudsey, West Yorkshire LS28 9LT.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 93 [98, 104, 109, 114] cm, 36½ [38½, 41, 43, 45] in.
Length to shoulder 58 [60, 61, 62, 64] cm, 22¾ [23½, 24, 24½, 25¼] in.
Sleeve seam 43 [44, 44, 44, 46] cm, 17 [17¼, 17¼, 17¼, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card as shown, before starting to knit. We used a Brother card for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 70 [75, 79, 82, 87] Ns at left and 70 [74, 79, 82, 86] Ns at right of centre 0 to WP. 140 [149, 158, 164, 173] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–4/MT–4, K 30 rows. Transfer sts for st st *.
MACHINES WITHOUT RIBBER
Push 70 [75, 79, 82, 87] Ns at left and 70 [74, 79, 82, 86] Ns at right of centre 0 to WP. 140 [149, 158, 164, 173] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.
ALL MACHINES
1ST AND 4TH SIZES
Inc 1 st at each end.
2ND AND 5TH SIZES
Inc 1 st at right edge.
ALL SIZES
142 [150, 158, 166, 174] sts. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, K 198 rows. Work measures 39 cm, 15½ in.
SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 110 [118, 120, 126, 130] sts rem, then on every foll 4th row until 102 [108, 112, 118, 122] sts rem **. K 76 [84, 88, 92, 100] rows. RC shows 312 [324, 330, 336, 348] and work measures 58 [60, 61, 62, 64] cm, 22¾ [23½, 24, 24½, 25¼] in.
SHAPE SHOULDERS
Cast off 5 sts at beg of next 10 rows and 3 [5, 6, 8, 9] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 46 [48, 50, 52, 54] sts and release from machine.

FRONT

Work as for back to **. K 46 [48, 52, 56, 58] rows. 30 [36, 36, 36, 42] rows less have been worked to shoulder than on back.
SHAPE NECK
Note patt row on card. Using nylon cord, K 59 [62, 65, 68, 71] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 35 [38, 39, 42, 43] sts rem, then on every foll alt row until 28 [30, 31, 33, 34] sts rem. K 7 [11, 11, 9, 15] rows.
SHAPE SHOULDER
Cast off 5 sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 3 [5, 6, 8, 9] sts. With carriage at right, unravel nylon cord over 16 [16, 18, 18, 20] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 34 [34, 36, 37, 37] Ns at left and 34 [34, 35, 37, 37] Ns at right of centre 0 to WP. 68 [68, 71, 74, 74] Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 34 [34, 36, 37, 37] Ns at left and 34 [34, 35, 37, 37] Ns at right of centre 0 to WP. 68 [68, 71, 74, 74] Ns. Work as for back from * to *.
ALL MACHINES
2ND AND 5TH SIZES
Inc 1 st at each end.
3RD SIZE
Inc 1 st at right edge.
ALL SIZES
68 [70, 72, 74, 76] sts. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 13th [12th, 11th, 10th, 10th] row until there are 102 [108, 112, 118, 122] sts. K 11 [9, 16, 15, 17] rows. RC shows 222 [228, 228, 228, 240] and work measures 43 [44, 44, 44, 46] cm, 17 [17¼, 17¼, 17¼, 18] in.
SHAPE TOP
Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of every 4th row until 70 [70, 72, 78, 74] sts rem, then on every foll alt row until 30 sts rem. Cast off.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 2×2 rib (2×1 N arrangement). Push 119 [128, 134, 140, 149] Ns on both beds to WP. Arrange Ns for 2×2 rib (2×1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–4/MT–4, K 26 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 119 [128, 134, 140, 149] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MY, K 5 rows. Using MT–2, K 11 rows. Using MT–1, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.
ALL MACHINES
With K side facing, pick up sts around neck edge and place on to Ns. Using MT, K 5 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder, neckband, side and sleeve seams. Set in sleeves. Pin st st rows on neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY.
MACHINES WITH RIBBER
Fold neckband in half to inside and catch down.

36▶

Earrings, Adrien Mann. Skirt, Pattern No. 2.

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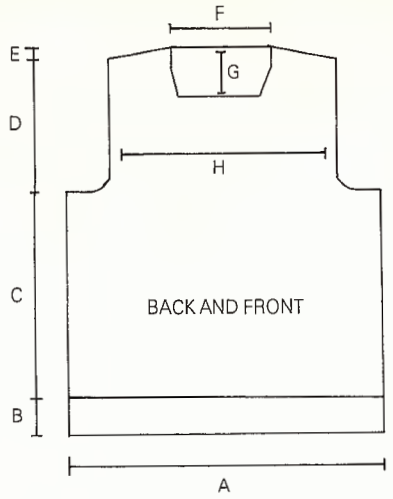
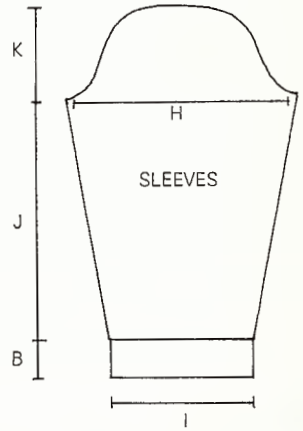
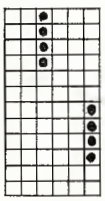


A = 47 [50, 52.5, 55, 58] cm
B = 6 cm
C = 33 cm
D = 19 [21, 22, 23, 25] cm
E = 2 cm
F = 15 [16, 16.5, 17, 18] cm
G = 7 [8, 8, 8, 9] cm
H = 34 [36, 37, 39, 40.5] cm
I = 22.5 [23, 24, 24.5, 25] cm
J = 37 [38, 38, 38, 40] cm
K = 13.5 [15.5, 16.5, 17.5, 19.5] cm





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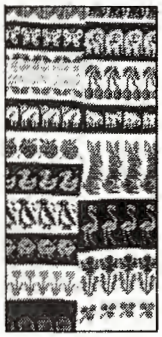
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7 WOMAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber. We used a Knitmaster SK560.

MATERIALS

Atkinson Secrets.
1 [1] × 500g cone in Soleil (MC).
Atkinson Genève.
1 [1] × 500g cone in Khaki (C).

The fibre content of Secrets is 56% Viscose, 36% Acrylic and 8% Polyester; Genève is 80% Acrylic, 20% Nylon. For further details about local and/or mail order stockists, please write to the following address – Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 102 [116] cm, 40¼ [45¾] in.
Length to shoulder 70 cm, 27½ in.
Sleeve seam 43.5 [46] cm, 17¼ [18¼] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

33 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
33 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle and stocking stitch pattern using MT and MT+1 (tension dial setting approximately 6 and 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card before starting to knit using 24 stitch electronic chart as a guide. Fill in pattern card, as shown, before starting to knit.
FAIR ISLE AND STOCKING STITCH PATTERN
* Using MT and MC, K 4 rows. Release card and cont in Fair Isle with MC in feeder 1(A) and C in feeder 2(B). Using MT+1, K 16 rows. Lock card on row 1. Cont in st st. These 20 rows form patt.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 84 [96] Ns at left and right of centre 0 to WP. 168 [192] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4, K 40 rows. Transfer sts for st st *. Inc 1 st at each end. 170 [194] sts.
MACHINES WITHOUT RIBBER
Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−4 and MC, K 81 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
ALL MACHINES
Insert card and lock on first row. Set RC at 000. Cont in Fair Isle and st st patt, K 140 rows. Work measures 45 cm, 17¾ in.
SHAPE ARMHOLES
Cast off 12 sts at beg of next 2 rows. 146 [170] sts **. K 98 rows. RC shows 240 and work measures 70 cm, 27½ in.
SHAPE SHOULDERS
Cont in st st. Using MT and MC, cast off 8 [10] sts at beg of next 2 rows.
SHAPE NECK
Push 90 [102] Ns at left to HP and cont on rem sts for first side. Cast off 8 [10] sts at beg of next row and 4 sts at beg of next row. * Cast off 8 [10] sts at beg and dec 1 st at neck edge of next row. Dec 1 st at neck edge of next row. Rep from * once more. Cast off rem 8 [10] sts. With carriage at right, push 50 [54] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 82 rows. 16 rows less have been worked to shoulder than on back.
SHAPE NECK
Note patt row on card. Using nylon cord, K 92 [106] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row. Dec 1 st at neck edge of every row until 40 [50] sts rem. K 4 rows.
SHAPE SHOULDERS
Cont in st st. Using MT and MC, cast off 8 [10] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 8 [10] sts. With carriage at right, unravel nylon cord over 38 [42] Ns at right bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle and st st patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 35 Ns at left and right of centre 0 to WP. 70 Ns. Work as for back from * to *.
MACHINES WITHOUT RIBBER
Push 34 Ns at left and right of centre 0 to WP. 68 Ns. Work as for back from * to *. Inc 1 st at each end. 70 sts.
ALL MACHINES
Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end of next and every foll 3rd row until there are 166 sts. K 6 [18] rows. RC shows 148 [160] and work measures 43.5 [46] cm, 17¼ [18¼] in. Place marker at each end. K 16 rows. Cast off.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 158 [166] sts in 1×1 rib and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT−4/MT−4, K 40 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 158 [164] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−4 and MC, K 10 rows. Using MT−3, K 21 rows. Using MT−4, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
ALL MACHINES
With P side facing, pick up sts around neck edge and place on to Ns. Using MT+1, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions given on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves sewing rows above markers to cast off sts on back and front. Join side and sleeve seams.
MACHINES WITH RIBBER
Fold neckband in half to inside and catch down.

Trousers, Alison Hayes. Jewellery, Corocraft.

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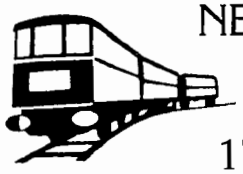

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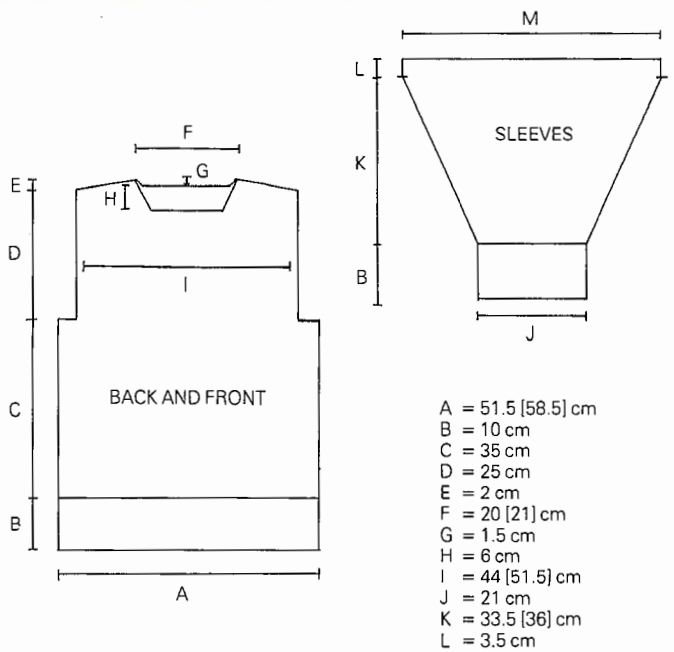
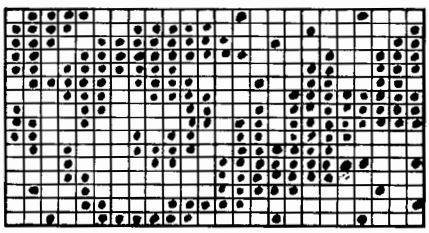


A = 51.5 [58.5] cm
B = 10 cm
C = 35 cm
D = 25 cm
E = 2 cm
F = 20 [21] cm
G = 1.5 cm
H = 6 cm
I = 44 [51.5] cm
J = 21 cm
K = 33.5 [36] cm
L = 3.5 cm
M = 50 cm



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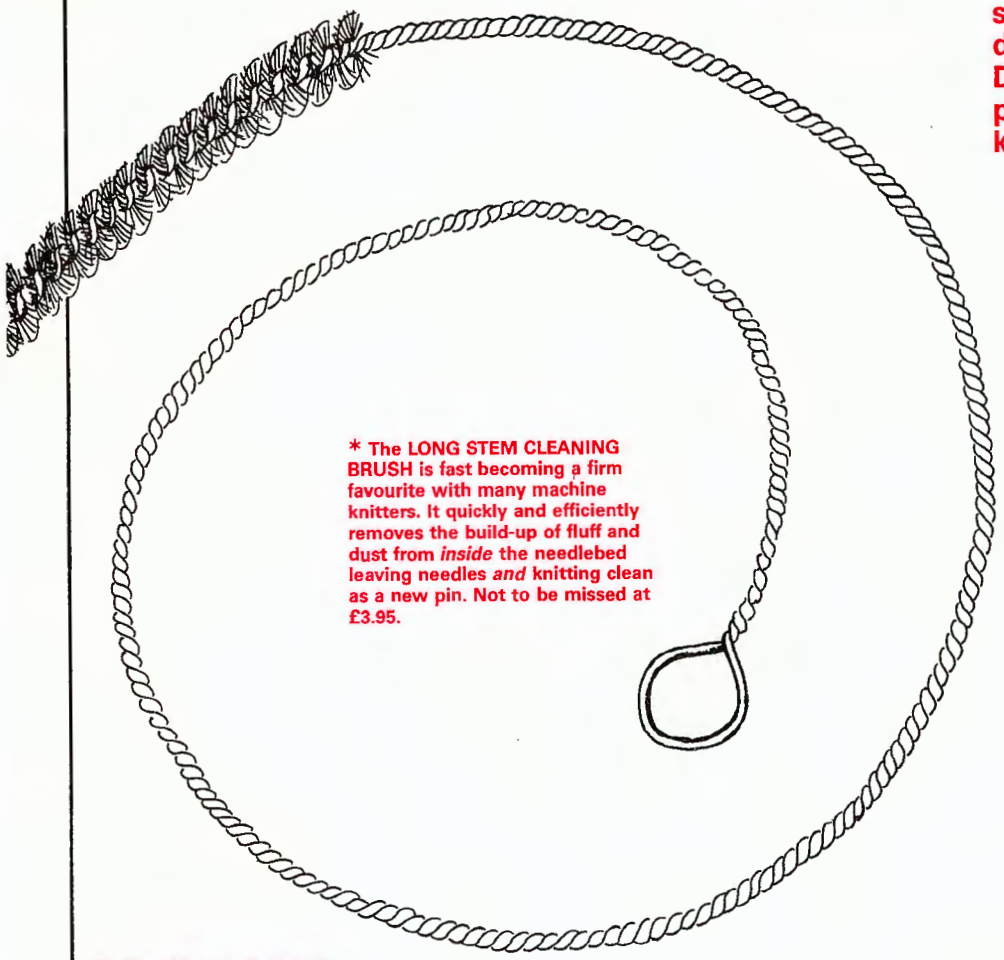

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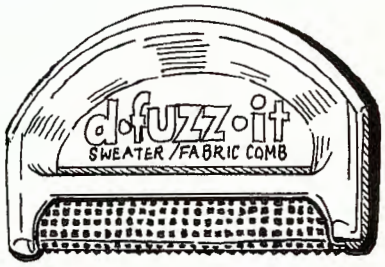

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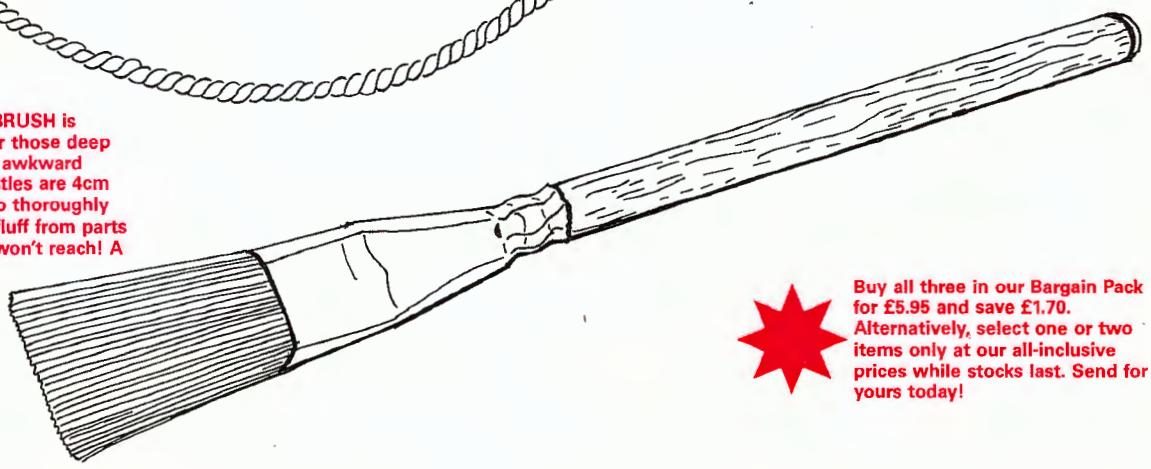

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8 WOMAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Robin Diamante.
9 [9, 10, 10] × 50g balls in Mink (MC).
5 [5, 6, 6] × 50g balls in Ivory (C).
Pair 3 mm knitting needles.

The fibre content of this yarn is 87% Acrylic, 13% Nylon. For further details about local and/or mail order stockists, please write to the following address – Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 104 [108, 112, 116] cm, 41 [42½, 44, 45¾] in.
Length to shoulder 53.5 [54.5, 55.5, 57] cm, 21 [21½, 21¾, 22½] in.
Sleeve seam 43.5 [43.5, 44, 44] cm, 17 [17, 17¼, 17¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

BACK

Push 74 [77, 80, 83] Ns at left and 73 [76, 79, 82] Ns at right of centre 0 to WP. 147 [153, 159, 165] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B) *. K 130 [134, 138, 142] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 88 [91, 95, 98] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next row. Dec 1 st at neck edge of next row. Cast off 5 sts at beg of next row. Dec 1 st at neck edge of next row. K 1 row. Cast off rem 46 [49, 51, 54] sts. With carriage at right, unravel nylon cord over 29 [29, 31, 31] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 120 [124, 128, 132] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 83 [86, 90, 93] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge of next row. Cast off 3 sts at beg of next row. Dec 1 st at neck edge of next row. Cast off 2 sts at beg of next row. Dec 1 st at neck edge of next 6 rows. K 1 row. Dec 1 st at beg of next row. 46 [49, 51, 54] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over 19 [19, 21, 21] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 42 [42, 44, 44] Ns at left and 41 [41, 43, 43] Ns at right of centre 0 to WP. 83 [83, 87, 87] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). K 2 rows. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 161 [161, 167, 167] sts. K 3 [3, 2, 2] rows. RC shows 121 [121, 123, 123] and work measures 36.5 [36.5, 37, 37] cm, 14¼ [14¼, 14½, 14½] in. Cast off.

WELTS

Using 3 mm needles and MC, cast on 76 [78, 82, 84] sts and work 12 cm, 4¾ in K 1, P 1 rib. Push 76 [78, 82, 84] Ns to WP. Transfer sts to machine Ns. With P side facing, pick up 147 [153, 159, 165] sts along lower edge and place on to Ns gathering evenly. K 1 row by hand. Cast off.

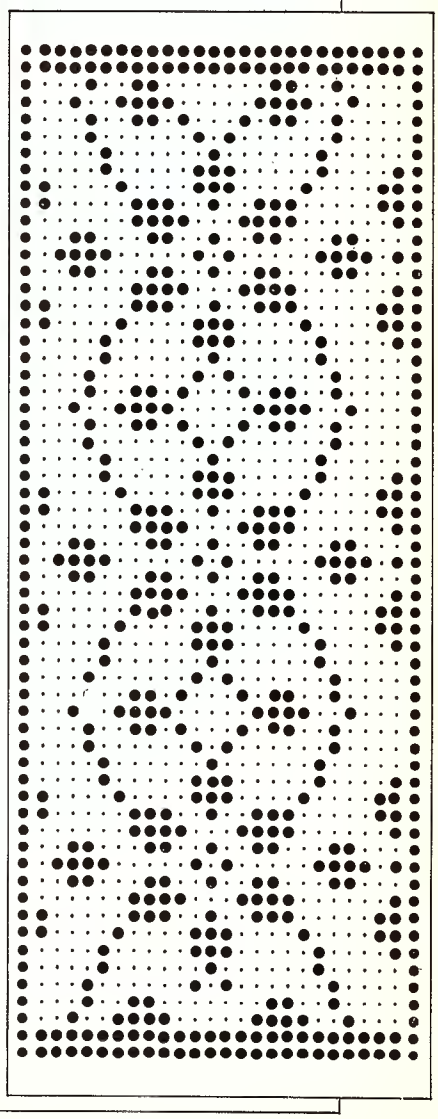
CUFFS

Using 3 mm needles and MC, cast on 42 [42, 44, 44] sts and work 7 cm, 2¾ in K 1, P 1 rib. Push 42 [42, 44, 44] Ns to WP. Transfer sts to machine Ns. With P side facing, pick up 83 [83, 87, 87] sts along lower edge of sleeve and place on to Ns gathering evenly. K 1 row by hand. Cast off.

NECKBAND

Join right shoulder seam. With right side facing and using 3 mm needles, join in MC and pick up and K 19 sts down left side of front neck, K across 19 [19, 21, 21] sts of front neck, pick up and K 19 sts up right side of front neck, 13 sts down right side of back

45 ▶



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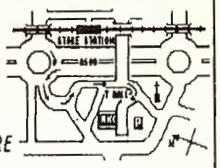

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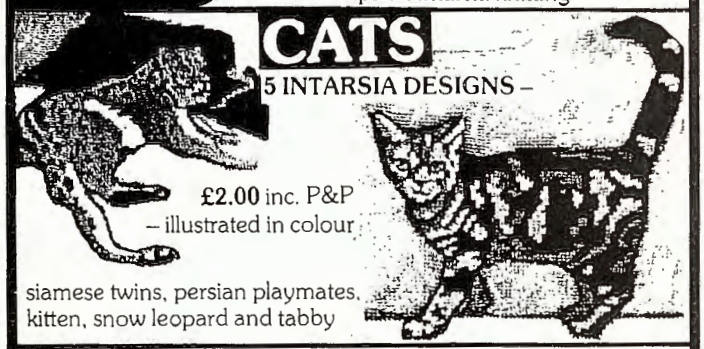

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6/6

◀43

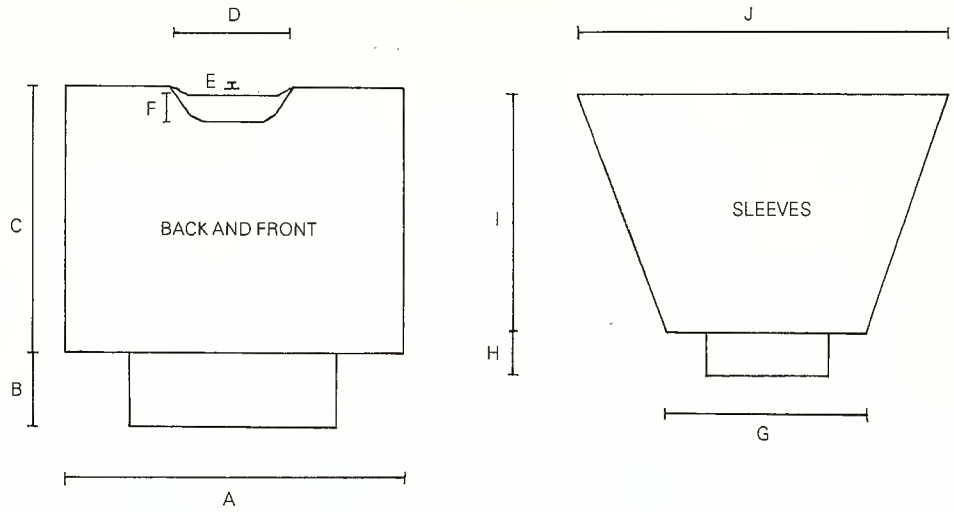
neck, K across 29 [29, 31, 31] sts of back neck and pick up and K 13 sts up left side of back neck. 112 [112, 116, 116] sts. Work 6.5 cm, 2½ in K 1, P 1 rib. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.



A = 52.5 [54.5, 56.5, 58.5] cm
B = 12 cm
C = 41.5 [42.5, 43.5, 45] cm
D = 19.5 [19.5, 20, 20] cm
E = 1.5 cm
F = 4.5 cm
G = 29.5 [29.5, 31, 31] cm
H = 7 cm
I = 36.5 [36.5, 37, 37] cm
J = 57.5 [57.5, 59.5, 59.5] cm

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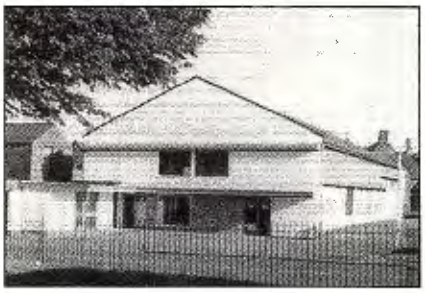

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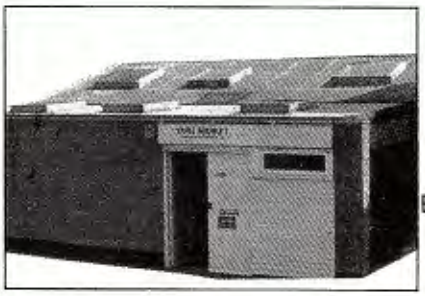

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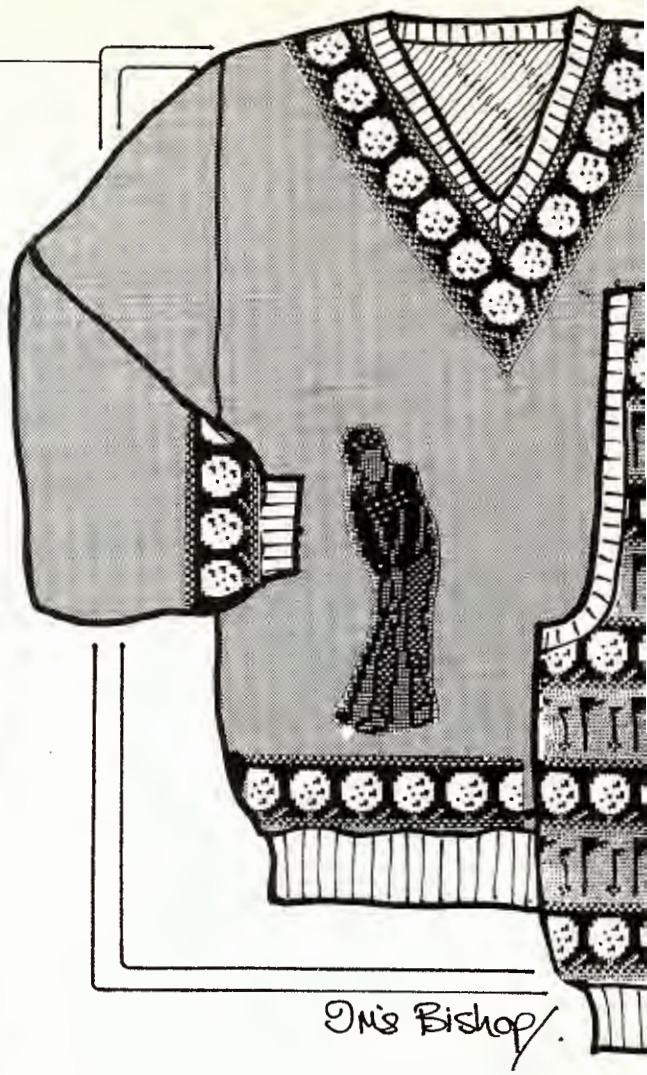


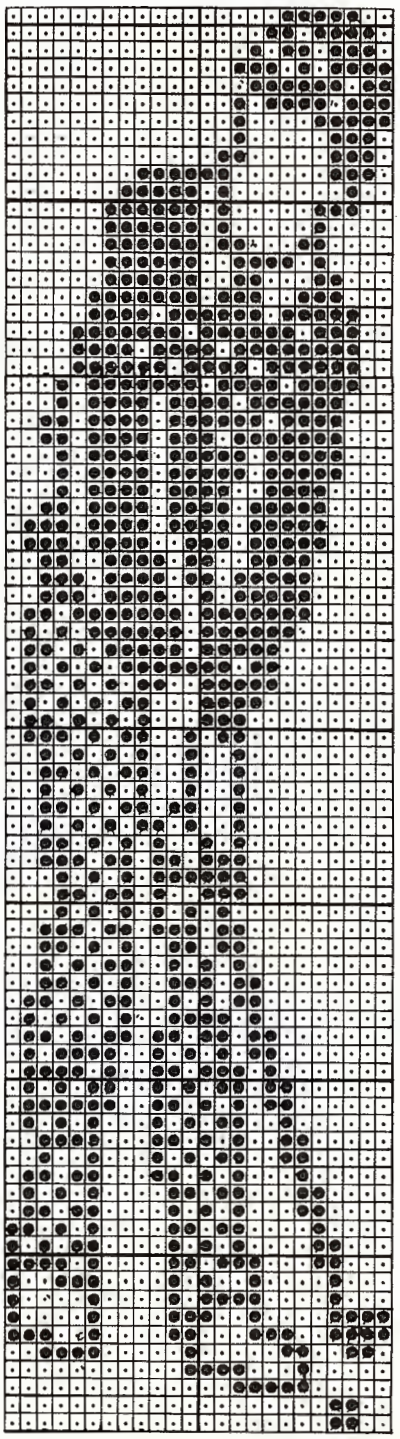
Because the sport of 'golf' is such a popular one (judging from your letters), I have designed a 24 stitch motif plus two 12 stitch border patterns, to cover as wide a range of machines as possible. The border designs can also be repeated to create an 'all-over' abstract pattern, or used in conjunction with the golfer 'motif' as illustrated.

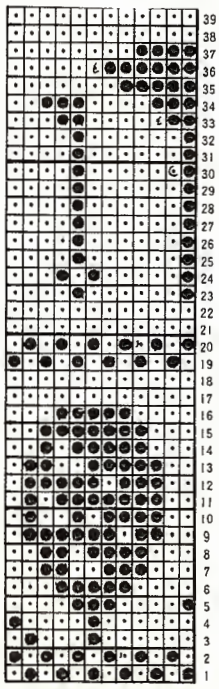
Golfer motif – Because the motif is longer than 60 rows, if you use a punchcard machine you will need two cards as illustrated. Clip or Sellotape them together so that the design is continuous. Use light beige, green or grey for the background colour and black for the motif colour. Use white as the contrast colour for the first 2 rows of the card only (ie, the 'ball'). I prefer to knit the motif over needles 12-36 to right of centre '0', rather than in the centre of the machine. (NOTE: – Brother electronic machines only – use pattern variation switch to change pattern direction, so that motif knits as illustrated.)

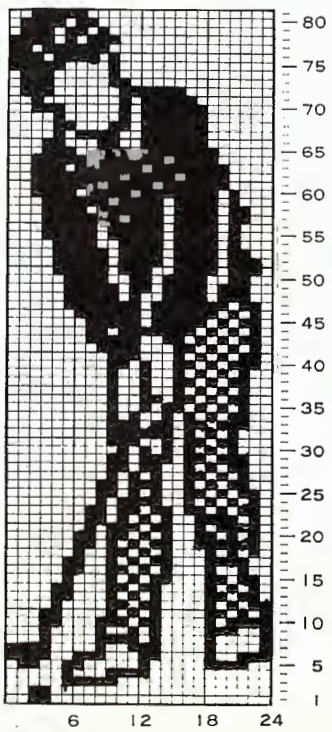
12 stitch border designs – Use black or dark green as background for 'golf balls' and light beige or green for background colour for the 'flags'. Use red or other bright colour for the flags. Knit welts in beige.

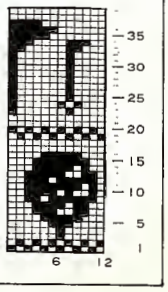
Starting at row 1 of card – knit in Fair Isle as follows:-

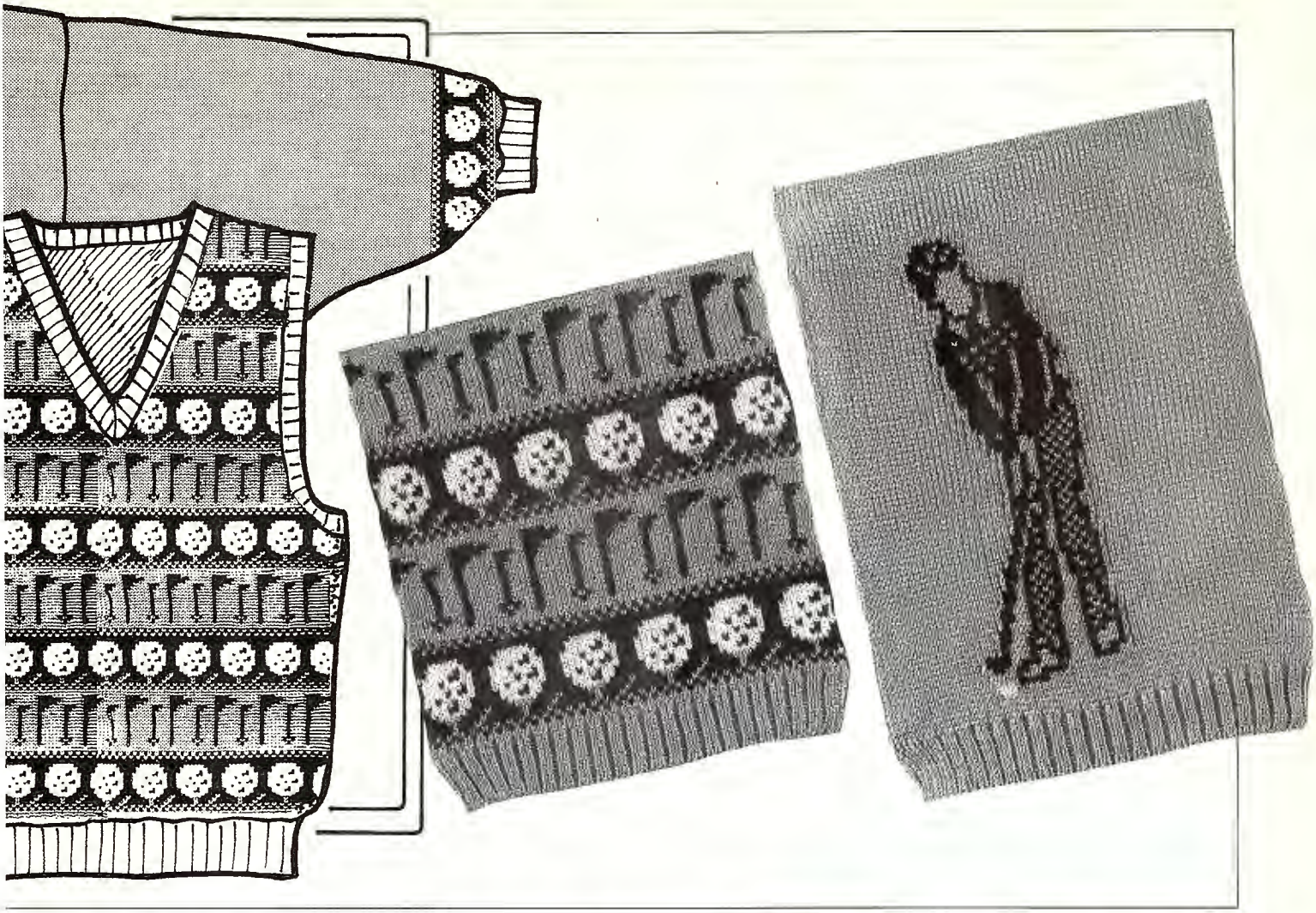
Rows 1-2 = black in feeder 1, beige in feeder 2.
Rows 3-5 = black in feeder 1, red in feeder 2.
Rows 6-16 = black in feeder 1, white in feeder 2.
Rows 17-18 = Black knits in feeder 1 only.
Rows 19-20 = black in feeder 1, beige in feeder 2.
Rows 21-22 = beige knits in feeder 1 only.
Rows 23-32 = beige in feeder 1, black in feeder 2.
Rows 33-37 = beige in feeder 1, red in feeder 2.
Rows 38-39 = beige knits in feeder 1 only.
Repeat from row 1 if desired for an all-over pattern.











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9

9 HIS 'N' HER FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber. We used a Knitmaster SK560.

MATERIALS

Spectrum Linaria 4 ply.
1 [1, 1] × 500g cone in White for women or Navy for man (MC).
1 [1, 1] × 500g cone in Navy for woman or White for man (C).
1 button.

The fibre content of this yarn is 100% Courtelle. For further details about local and/or mail order stockists, please write to the following address – Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 82 [87-92, 97-102] cm, 32 [34-36, 38-40] in.
Actual size 93 [108, 124] cm, 36½ [42½, 48¾] in.
Length to shoulder 54.5 [58, 64.5] cm, 21½ [22¾, 25½] in.
Man's sleeve seam with cuff folded back 47 [49, 51.5] cm, 18½ [19¼, 20¼] in.
Woman's sleeve seam with cuff folded back 42.5 [44.5, 46.5] cm, 16¾ [17½, 18¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).
31 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch on MT−1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit. Count Ns in NWP as sts throughout. When shaping in HP, always take yarn around first inside N in HP to prevent a hole forming.

BACK

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Using MT, K 100 [106, 128] rows. RC shows 101 [107, 129] and work measures 25.5 [27.5, 33] cm, 10 [10¾, 13] in. Place marker at each end *. K 92 [98, 102] rows. RC shows 193 [205, 231] and work measures 49 [52.5, 59] cm, 19¼ [20¾, 23¼] in.

SHAPE SHOULDERS

Cast off 12 [14, 16] sts at beg of next 6 rows and 12 [15, 18] sts at beg of foll 2 rows. Cast off rem 50 [56, 62] sts.

FRONT

Work as for Back to *. K 66 [72, 76] rows. 26 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 26 [32, 38] sts. Using nylon cord, K 60 [69, 78] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 54 [63, 72] sts rem, then on every foll alt row until 48 [57, 66] sts rem. K 7 rows.

SHAPE SHOULDER

Cast off 12 [14, 16] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 12 [15, 18] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES (WOMAN'S VERSION)

Push 43 [45, 47] Ns at left and right of centre 0 to WP. 86 [90, 94] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−1 and MC, K 1 row *. Release card and cont in Fair Isle patt with C in feeder 1(A) and MC in feeder 2(B). Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 94 [98, 102] sts. K 3 rows. RC shows 19. Lock card on first row. Cont in st st and MC. Using MT−1, cont to inc on every 4th row from previous inc until there are 118 [124, 130] sts. K 3 rows. RC shows 67 [71, 75]. Release card and cont in Fair Isle patt with C in feeder 1(A) and MC in feeder 2(B). Using MT, cont to inc on every 4th row from previous inc until there are 128 [134, 140] sts. K 1 row. RC shows 85 [89, 93]. Lock card on first row. Cont in st st and MC. Using MT−1, cont to inc on every 4th row from previous inc until there are 146 [156, 162] sts. K 13 [9,13] rows. RC shows 133 [141, 149]. Release card and cont in Fair Isle patt with C in feeder 1(A) and MC in feeder 2(B). Using MT, K 18 rows. Cont in st st and MC. Using MT−1, K 2 rows. RC shows 153 [161, 169] and work measures 37 [39, 41] cm, 14½ [15¼, 16] in. Cast off.

SLEEVES (MAN'S VERSION)

Work as for woman's version to *. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 146 [156, 162] sts. K 43 [39, 45] rows. RC shows 163 [171, 181] and work measures 41.5 [43.5, 46] cm, 16½ [17¼, 18¼] in. Cast off.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Push 124 [144, 164] Ns on both beds to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−4/MT−4, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 122 [143, 164] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 146 [170, 194] sts at lower edge on to Ns gathering evenly. Using MT+1, K 2 rows. Cast off.

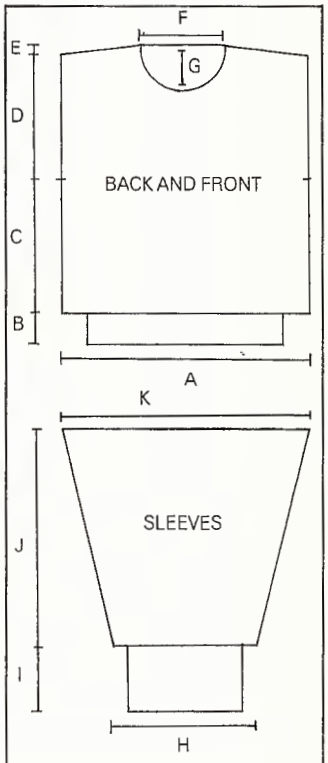
CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Push 68 [72, 76] Ns on both beds to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT−4/MT−4, K 52 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 68 [71, 74] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT−2 and MC, K 105 rows. Push Ns from NWP to WP and make a hem by



A = 47 [54.5, 62.5] cm
B = 5.5 cm
C = 25.5 [27.5, 33] cm
D = 23.5 [25, 26] cm
E = 2 cm
F = 16 [18, 20] cm
G = 8.5 cm
H = 27.5 [29, 30] cm
I = 11 cm
J = 41.5 [43.5, 46] cm (Man)
37 [39, 41] cm (Woman)
K = 47 [50, 52] cm

His Trousers, Hornes. Her Shorts, Next. Jewellery, Corocraft.

placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 86 [90, 94] sts at lower edge of sleeve on to Ns gathering evenly. Using MT+1, K 2 rows. Cast off.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2×2 rib. Push 132 [144, 156] Ns on both beds to WP. Arrange Ns for 2×2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–4/MT–4, K 32 rows. Counting from left edge for man or right edge for woman, make a buttonhole over 5th and 6th sts. K 8 rows. Cast off 6 sts at beg of next 10 rows. Cast off rem 72 [84, 96] sts.

MACHINES WITHOUT RIBBER

Push 131 [143, 155] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and MC, K 8 rows. Counting from right edge for man or left edge for woman, make a buttonhole over 5th and 6th sts. K 32 rows. Push 6 Ns at opposite end to carriage to HP on next 10 rows. Push 6 inside Ns at opposite end to carriage from HP to UWP on next 10 rows. K 32 rows. Make buttonhole over same sts as before. K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Using MT+1, K 2 rows. Cast off.

PRESSING

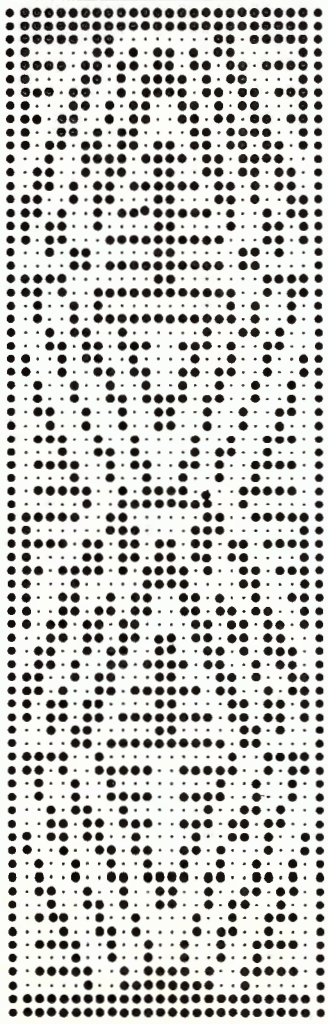
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams, reversing seam on lower half of cuff to allow for turning back. Sew cast off edge of collar into position overlapping six stitches at centre front with buttonhole at left for man and right for woman. Finish buttonhole and sew on button.

MACHINES WITHOUT RIBBER

Neaten ends of collar.



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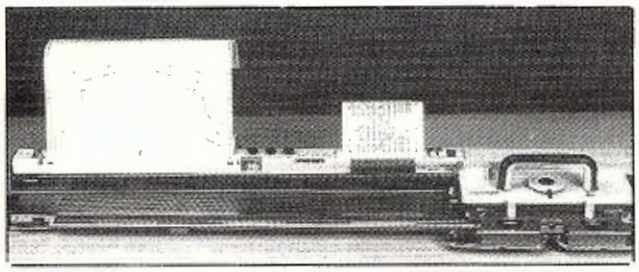

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LATCH ON

PUNCHING, HOLDING, SLIPPING AND SKIPPING

From my title you might think we were going to have a session on boxing, or athletics of some sort! Not so, I get all the exercise I want by walking upstairs to my knitting room! Although, come to think of it, one student watched me swaying from side to side as I knitted and suggested that this must be good for the waist-line. I can't say I have noticed any improvement.

Last month I was talking about punching cards, either copied from books or creating one's own designs. I promised to explain in detail how to get the two sides of the neckline of a Fair Isle jumper to match. Before I do that I had better have a word about "holding", "slipping" and "skipping" for the benefit of new knitters.

"If you have unpicked one row of knitting, the carriage is at the opposite end to the end of yarn. How do you get the carriage to the other side?" I say to the class. "Take it off and put it on the other end" is the invariable reply. I know they are thinking "Poor fool, fancy not knowing that". This method is all well and good when working straightforward stocking stitch, but when doing Fair Isle, or any other pattern, all machines have to be "set" for that pattern. This means the carriage must go across the middle of the machine, whatever manufacturers' model you are using.

So for the faint-hearted, let's try an experiment. Before starting a fancy garment, try casting on and knitting several rows of stocking stitch. Your Instruction Book tells you which is the "hold" lever, so set this. Now push out all the needles in work as far as they will go. This is commonly called "the holding position". Unthread the yarn from the feeder and take the carriage across. The stitches will not drop. I have found knitters who are very aware of this facility, but do not realise that, once the "hold" setting is cancelled, the carriage will knit the stitches without the need to put them all back into the needle hooks. Before you try this experiment, do remember to put the yarn back into the feeder!

Now try "slipping". Or even "skipping". Skip is the word that Jones/Brother use for the process that all the other manufacturers call "Slip" stitch. In fact most of us know it as "slip", so this is what I shall call it.

With your piece of stocking stitch still on the needles, Knitmaster users put the cam button to "S" for slip, and the side levers forward. Jones/Brother press both "Part" buttons, Toyota call the slip setting "Empty". Now you can pass the carriage across with the needles in working position and the stitches will stay in place. Don't forget to cancel the setting when you have got the carriage where you want it! Knitmaster users, in particular, should be careful to push the side levers back. (The other machines don't have side levers!) In their first Instruction Book with the 321 machine, Knitmaster made a mistake when enumerating the items for straightforward knitting. They put "Side Levers forward" (I believe this was on page 22 in the manual, but it might have been 24, unfortunately I do not have access to this book). They put out a correction to all tutors etc., but I have seen copies unaltered even up to a year or so ago. This manual was also issued with the 323 machines. All this was brought to my mind recently when I went to teach a lady who had the Knitmaster 700 machine. I sat down to show her how to knit a neckline, but continued on from the piece she had been knitting without checking all the levers and buttons. I could not understand why I was dropping stitches. (I may say I was feeling a right Charlie, pretending to be an Instructor and making these mistakes!) Then it dawned on me that the lady had got her side levers forward! A good lesson for both of us!

One other small matter that sometimes escapes even experienced knitters is that one can use both the "hold' setting and the "slip" setting at the same time. Say you have some stitches in hold and find it necessary to undo some of the work already knitted, you can "slip" across the needles in work while the others are safely "held".

So we have got to the stage where we are knitting the front of a Fair Isle jumper and want to get the pattern correct on both sides of a 'V' neck. As soon as you get to this point, make a note of the number on the punchcard. (I write this with a pencil on the plastic case of the machine, near the card slot. Backs of envelopes get mysteriously lost; it's not worth using a notebook for a number you need just once.)

Now you can push the needles for the second half of the neck to holding position, having set the

"hold" lever. If you are using light yarn, it is better to take all these stitches down to non-working position using the nylon cord. This prevents the oily line which can appear on light work when the carriage goes across a large number of times. To do this, push the needles slightly forward until the stitches are behind the latches. Make sure all the latches are open, lay the nylon cord across the hooks of the needles, then pull back one at a time until the nylon cord has "knitted" a long loop and the needle butts are right back in the non-working position. Don't be tempted to "knit" several stitches at once, the pull on the cord may bring them into work when the carriage goes across. For the same reason don't have the nylon cord attached to a brush or cotton reel and take any weights off this piece of work. If you still feel there is a chance of a dirty line you can always put these stitches on to waste yarn. Do it by hand if you are scared of losing your place with the Fair Isle knitting! When you want to unravel the nylon cord, hold both ends firmly, pull on one end and tip the stitches back into the needle hooks, in much the same way as you unravel a row of knitting. Having noted the punchcard row, proceed as follows:-

KNITMASTER

1) Turn the cam lever to '0'.
2) Leave the Russell (hold) levers in work.
3) Turn the card to the number noted.
4) Lock the card.
5) Take the carriage across to the opposite side.
6) Cancel the Russell (hold) levers or remove the nylon cord.
7) Unlock the card.
8) Thread up yarns and continue knitting according to the pattern.

JONES/BROTHER AND TOYOTA

1) Cancel the Fair Isle setting
2) Turn the card to the number noted.
3) Lock the card.
4) Put the needles into working position. If "held" put back to work using the three-prong transfer tool. If using the nylon cord, remove this as above.
5) Press both "part" buttons on Jones/Brother machines, "empty" on Toyota machines.
6) Make sure the lever is set to activate the punchcard and select the needles.
7) Take the carriage across. The needles are selected.
8) Set the machine for Fair Isle knitting, cancelling the "part" or "empty" buttons on machines which do not do this automatically when the Fair Isle setting is activated.
9) Unlock the card.
10) Thread up the yarns and continue to knit according to the pattern.

I have been talking about "Fair Isle" all the way through this section, but the same rules apply if you wish to select needles for a garment being made in tuck stitch, slip (or skip) stitch and for that matter, weaving. The "part" and "empty" buttons are, of course, used for slip stitch knitting, which does seem a little odd, until one considers that the stitches that "slip" are the ones in normal working position. That is, the yarn hops across in front of these needles, only knitting any that are selected (although you don't see them, Knitmaster needles corresponding to the holes on the punchcard are also selected, but go back again before the row is completed). So if no needles are selected, the yarn "hops" across the front of all of them!

This article and the one previous to it were "inspired" by one of my new students, who had a burning desire to knit a small 'V' neck pullover for her little son, but had not the courage to try it from the Instruction Book. So I gave her the steps one by one, just as I have given them here. This lady apologised at the end of the course for asking so many questions. But there was no need for any apology, teachers and magazine editors alike welcome questions. That way we know how best to help our colleagues.

P.S. My instructions must have worked, because we all saw and admired the cream pullover with brown Fair Isle patterning that my student brought to show us at the end of the course!

Joan Lafferty

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10 TUCK STITCH TOP

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines, with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4 ply
1 [1, 1, 1, 1, 1, 1, 1] × 400g cone in Peach (MY).

The fibre content of this yarn is 100% Acrylic. For further details about local and/or mail order stockists, please write to the following address – Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust/chest 71 [76, 82, 87, 92, 97, 102, 107] cm, 28 [30, 32, 34, 36, 38, 40, 42] in.
Actual size 76 [82, 87, 92, 97, 102, 108, 113] cm, 30 [32¼, 34¼, 36¼, 38¼, 40¼, 42½, 44½] in.
Length to shoulder 47 [49, 51, 52, 53, 54, 55, 56] cm, 18½ [19¼, 20, 20½, 20¾, 21¼, 21¾, 22] in.
Sleeve seam 8 [8, 9, 9, 9, 9, 10, 10] cm, 3 [3, 3½, 3½, 3½, 3½, 4, 4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 54 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card before starting to knit.

BACK

MACHINES WITH RIBBER
With ribber in position and carriage at right set machine for 1×1 rib. Using MY, cast on 101 [107, 115, 121, 129, 135, 143, 149] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 30 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
Push 101 [107, 113, 119, 128, 134, 143, 149] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000 *. Using MT–2 and MY, K 51 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.
ALL MACHINES
Push 48 [52, 55, 58, 61, 64, 68, 71] Ns at left and 49 [53, 56, 59, 62, 65, 69, 72] Ns at right of centre 0 to WP. 97 [105, 111, 117, 123, 129, 137, 143] Ns. With carriage at right, replace last row of sts worked in MY on to Ns, gathering evenly. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 135 [135, 135, 135, 139, 139, 145, 145] rows. RC shows 136 [136, 136, 136, 140, 140, 146, 146] and work measures 32 [32, 32, 32, 33, 33, 34, 34] cm, 12½ [12½, 12½, 12½, 13, 13, 13½, 13½] in. Place a marker at each end.
SHAPE ARMHOLES
Dec 1 st at each end of next and every foll alt row, until 77 [85, 91, 97, 103, 109, 117, 123] sts rem **. K 63 [73, 83, 89, 89, 95, 95, 101] rows. RC shows 218 [228, 238, 244, 248, 254, 260, 266] and work measures 47 [49, 51, 52, 53, 54, 55, 56] cm, 18½ [19¼, 20, 20½, 20¾, 21¼, 21¾, 22] in.
SHAPE SHOULDERS
Cast off 10 [12, 12, 13, 15, 16, 18, 19] sts at beg of next 2 rows and 10 [11, 12, 13, 14, 15, 17, 18] sts at beg of foll 2 rows. Cast off rem 37 [39, 43, 45, 45, 47, 47, 49] sts.

FRONT

Work as for Back to **. K 35 [45, 51, 57, 57, 63, 57, 63] rows. 28 [28, 32, 32, 32, 32, 38, 38] rows less have been worked to shoulder than on back.
SHAPE NECK
Note patt row on card. Using a length of MY, cast off centre 21 [23, 25, 27, 27, 29, 27, 29] sts. Using nylon cord, K 28 [31, 33, 35, 38, 40, 45, 47] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll alt row until 20 [23, 24, 26, 29, 31, 35, 37] sts rem. K 12 [12, 14, 14, 14, 14, 18, 18] rows.
SHAPE SHOULDER
Cast off 10 [12, 12, 13, 15, 16, 18, 19] sts at beg of next row. K 1 row. Cast off rem 10 [11, 12, 13, 14, 15, 17, 18] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Set carriage for patt and take to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 37 [42, 47, 50, 50, 52, 52, 55] Ns at left and 38 [43, 48, 51, 51, 53, 53, 56] Ns at right of centre 0 to WP. 75 [85, 95, 101, 101, 105, 105, 111] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 14 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 37 [41, 47, 50, 50, 52, 52, 55] Ns at left and 37 [42, 48, 51, 51, 52, 52, 55] Ns at right of centre 0 to WP. 74 [83, 95, 101, 101, 104, 104, 110] sts. Work as for back from * to *. Using MT–2 and MY, K 25 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.
1ST, 6TH, 7TH AND 8TH SIZES
Inc 1 st at right edge.
2ND SIZE
Inc 1 st at each end.
ALL SIZES
75 [85, 95, 101, 101, 105, 105, 111] sts.
ALL MACHINES
Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 27 [27, 31, 31, 31, 31, 37, 37] rows. RC shows 28 [28, 32, 32, 32, 32, 38, 38] and work measures 8 [8, 9, 9, 9, 9, 10, 10] cm, 3¼ [3¼, 3½, 3½, 3½, 3½, 4, 4] in. Place marker at each end.
SHAPE TOP
Dec 1 st at each end of next and every foll 3rd row until 65 [75, 85, 91, 91, 95, 95, 101] sts rem, then on every foll alt row until 57 [67, 77, 83, 83, 87, 87, 93] sts rem. K 1 row. RC shows 50 [50, 54, 54, 54, 54, 60, 60]. Cast off.

NECKBAND

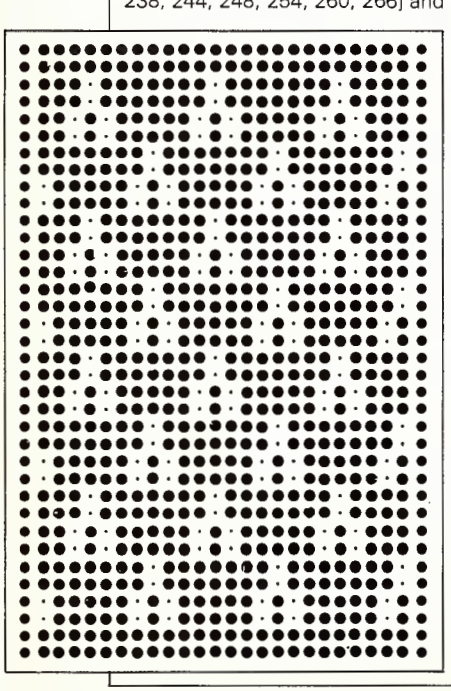
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 105 [111, 119, 125, 125, 131, 135, 141] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–3/MT–3, K 8 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
Push 101 [107, 116, 122, 122, 128, 131, 137] Ns to WP. Work as for back from * to *. Using MT–2 and MY, K 15 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Set in sleeves between markers. Join side and sleeve seams.



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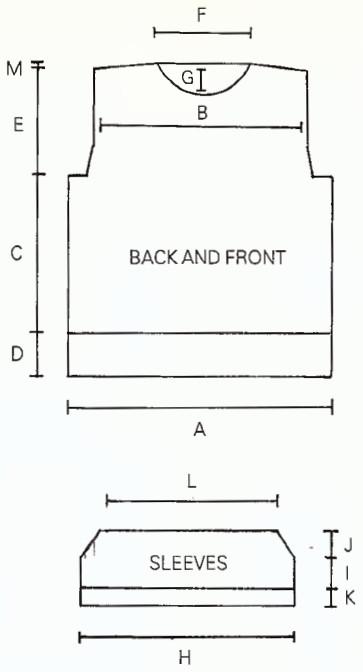
Skirt Top Shop, Hat The Hat Shop, Jewellery Adrian Mann



A = 38.5 [42, 44, 46.5, 49, 51.5, 54.5, 57] cm
B = 30.5 [34, 36, 38.5, 41, 43.5, 46.5, 49] cm
C = 25 [25, 25, 25, 26, 26, 27, 27] cm
D = 7 cm
E = 15 [17, 19, 20, 20, 21, 21, 22] cm
F = 14.5 [15.5, 17, 18, 18, 18.5, 18.5, 19.5] cm
G = 5 [5, 6, 6, 6, 6, 7, 7] cm
H = 30 [34, 38, 40, 40, 42, 42, 44] cm
I = 5 [5, 6, 6, 6, 6, 7, 7] cm
J = 4 cm
K = 3 cm
L = 23 [27, 31, 33, 33, 35, 35, 37] cm
M = 1 cm

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11 LACE PANEL DRESS

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Jones+Brother standard gauge punchcard machines. Owners of Toyota machines with a separate lace carriage should punch the card in reverse. Owners of machines with all-in-one action lace carriage should substitute a suitable card from their basic set.

MATERIALS

Atkinson's Secrets.
1 [1, 2, 2, 2] × 500g cones in Soleil (MC).
Atkinson's Superbright.
1 [1, 1, 1, 1] × 500g cone in Champagne (C).
Elastic to fit waist.
Pair of shoulder pads.
Fine crochet hook.

The fibre content of Secrets is 56% Viscose, 36% Acrylic, 8% Polyester. Superbright is 100% Acrylic. For further details about local or mail order stockists, please write to the following address – Atkinson Yarn Designer Collection, Terry Mills, Ossett, West Yorkshire WF5 9SA.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112, 117-122, 127-132] cm, 34-36 [38-40, 42-44, 46-48, 50-52] in.
Actual size 98 [108, 118, 128, 138] cm, 38½ [42½, 46½, 50½, 54¼] in.
Bodice length to shoulder 49 [52, 53, 55, 55] cm, 19¼ [20½, 20¾, 21¾, 21¾] in.
Sleeve seam (excluding cuff) 40 [40, 41, 41, 41] cm, 15¾ [15¾, 16, 16, 16] in.
Knitted skirt length (adjustable) 68.5 cm, 27 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch using 1 strand of MC (tension dial setting approximately 4).
30 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch using 1 strand of MC and 1 strand of C together on MT+2 (tension dial setting approximately 6).
30 stitches and 47 rows to 10 cm, 4 in measured over lace pattern using 2 strands of C together on MT (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch card, as shown, before starting to knit.

LEFT BACK BODICE

Push 56 [64, 72, 80, 88] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 118 [124, 124, 128, 128] rows.
SHAPE ARMHOLE
Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and every foll alt row until 40 [46, 54, 60, 68] sts rem *. K 86 [92, 94, 96, 96] rows. RC shows 213 [227, 229, 237, 237].
SHAPE NECK
Cast off 3 [3, 4, 4, 4] sts at beg of next and foll alt row. 34 [40, 46, 52, 60] sts. K 0 [0, 2, 2, 2] rows. RC shows 216 [230, 234, 242, 242].
SHAPE SHOULDER
Cast off 7 [8, 9, 11, 12] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 6 [8, 10, 8, 12] sts.

RIGHT BACK BODICE

Work as for Left Back Bodice, reversing shapings by reading left for right.

RIGHT FRONT BODICE

Work as for Left Back Bodice to *. K 62 [68, 68, 70, 70] rows. RC shows 189 [203, 203, 211, 211].
SHAPE NECK
Cast off 2 sts at beg of next and every foll alt row until 34 [40, 46, 52, 60] sts rem. K 22 [22, 24, 24, 24] rows. RC shows 216 [230, 234, 242, 242].
SHAPE SHOULDER
Cast off 7 [8, 9, 11, 12] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 6 [8, 10, 8, 12] sts.

LEFT FRONT BODICE

Work as for Right Front Bodice, reversing shapings by reading left for right.

CENTRE BACK LACE PANEL

Push 24 Ns at left and right of centre 0 to WP. 48 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using 2 strands of C tog, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in lace patt *. K 226 [240, 242, 252, 252] rows. RC shows 228 [242, 244, 254, 254]. Cast off.

CENTRE FRONT LACE PANEL

Work as for Centre Back Lace Panel to *. K 200 [214, 214, 224, 224] rows. RC shows 202 [216, 216, 226, 226]. Cast off.

SLEEVES

Push 54 [60, 63, 66, 66] Ns at left and right of centre 0 to WP. 108 [120, 126, 132, 132] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using 2 strands of C tog, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in lace patt. Shape sides by inc 1 st at each end of every 15th row until there are 132 [144, 150, 156, 156] sts. K 6 [6, 11, 11, 11] rows. RC shows 188 [188, 193, 193, 193] and work measures 40 [40, 41, 41, 41] cm, 15¾ [15¾, 16¼, 16¼, 16¼] in.
SHAPE TOP
Cast off 5 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Dec 1 st at each end of every row until 92 [92, 102, 104, 104] sts rem, then on every foll alt row until 40 [40, 44, 44, 44] sts rem. Cast off 4 sts at beg of next 4 rows. Cast off rem 24 [24, 28, 28, 28] sts.

SKIRT PANELS (MAKE 4)

Push 110 [124, 132, 142, 148] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC and C tog, K 10 rows. Using MT+2, K 1 row. Using MT, K 10 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+3, K 1 row. Set RC at 000. Using MT+2, K 10 rows. Adjust length at this stage, if desired. Shape sides by dec 1 st at each end of every 12th [10th, 10th, 9th, 10th] row until 96 [104, 130, 118, 146] sts rem, then on every foll 11th [9th, 9th, 8th, 9th] row until 80 [88, 94, 102, 110] sts rem, then on every foll 6th [5th, 6th, 6th, 6th] row until 58 [64, 72, 80, 88] sts rem. K 3 [9, 3, 3, 3, 3] rows. RC shows 251 and work measures 68.5 cm, 27 in. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press and leave to dry.

CUFFS

Push 66 [66, 70, 70, 70] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT−1 and MC, K 26 rows. Using MT, K 1 row. Using MT−1, K 26 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. With P side of sleeve facing, replace 108 [120, 126, 132, 132] sts from lower edge on to Ns gathering evenly. K 1 row. Cast off loosely.

WAISTBAND (2 PIECES)

Join skirt seams. Push 116 [128, 144, 160, 176] Ns to WP. With P side facing, replace 116 [128, 144, 160, 176] sts from half of waist edge on to Ns (starting and finishing at centre of panels). Set RC at 000. Using MT and MC and C tog, K 10 rows. Using WY, K a few rows and release from machine.

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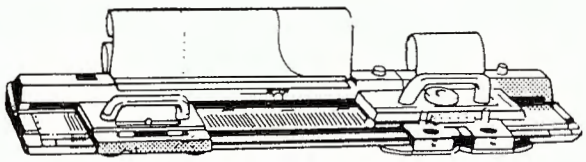

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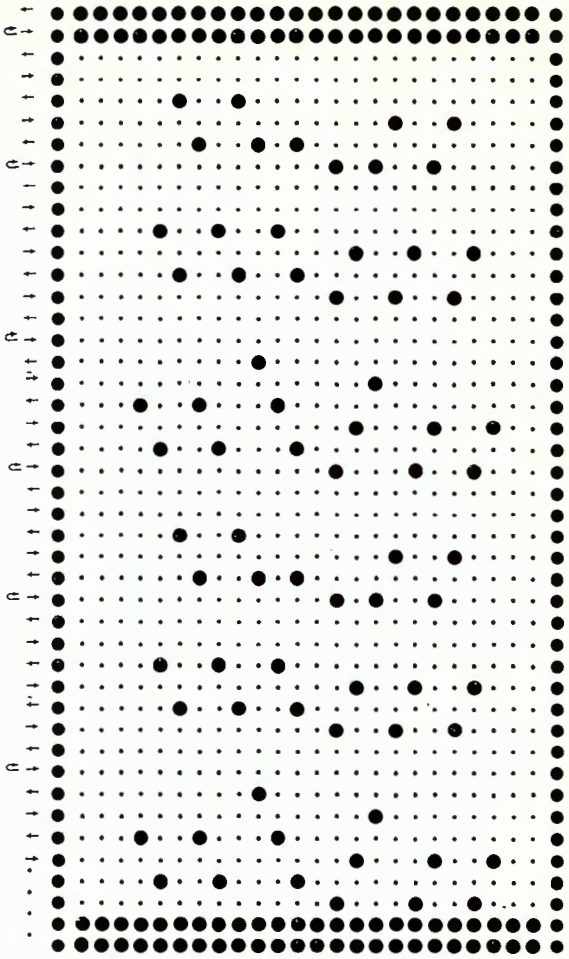

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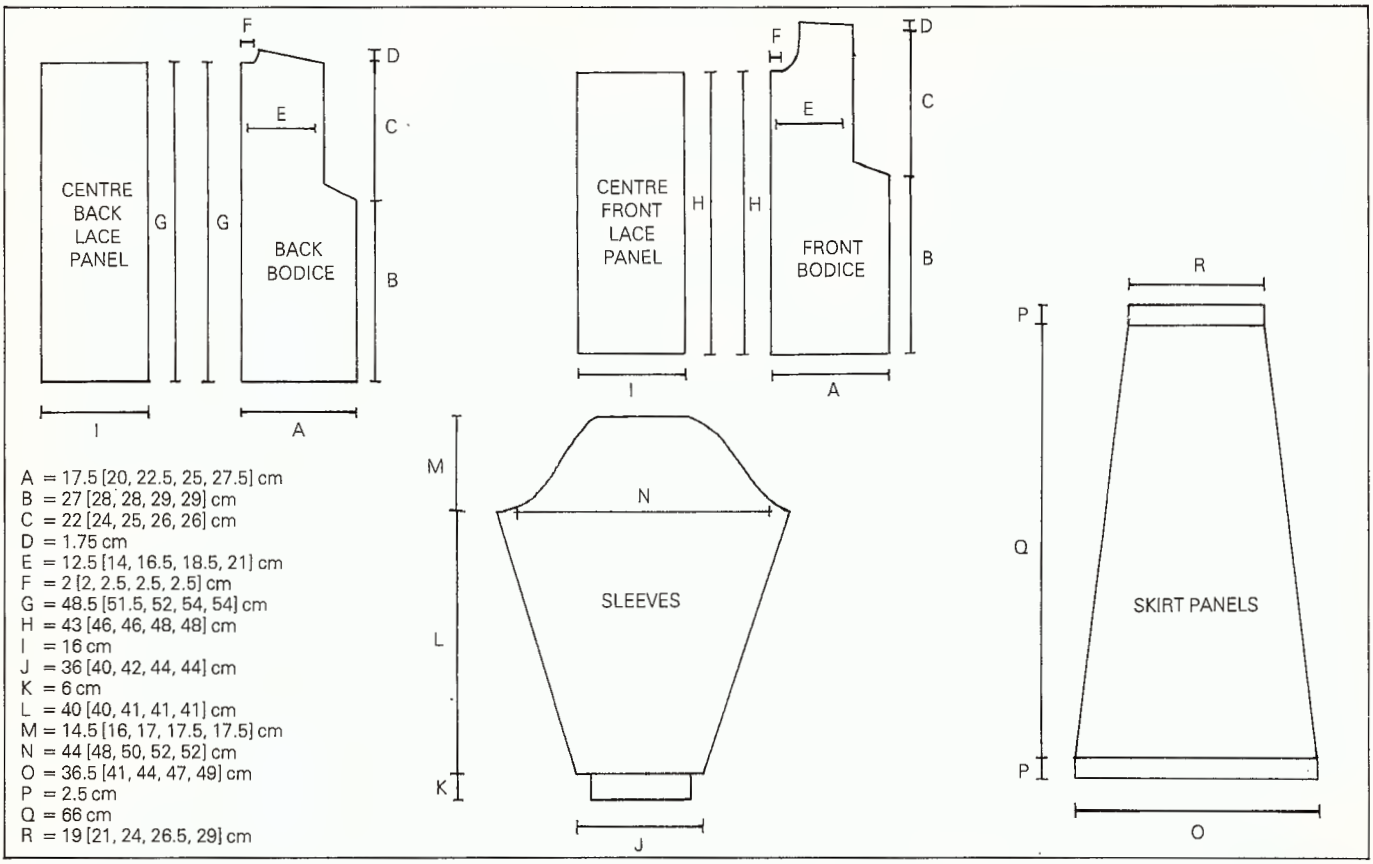
TO JOIN WAIST

Join lace panels between side panels of Bodice. Push 116 [128, 144, 160, 176] Ns to WP. With K side facing, replace 116 [128, 144, 160, 176] sts from waistband on to Ns. With P side of Bodice facing, replace 160 [176, 192, 208, 224] sts on to Ns, gathering side panels only. Using MT and MC, K 1 row. Cast off loosely.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Using MC, work 2 rows of double crochet around neck edge. Oversew elastic to inside of waistband. Sew in shoulder pads.



A = 17.5 [20, 22.5, 25, 27.5] cm
B = 27 [28, 28, 29, 29] cm
C = 22 [24, 25, 26, 26] cm
D = 1.75 cm
E = 12.5 [14, 16.5, 18.5, 21] cm
F = 2 [2, 2.5, 2.5, 2.5] cm
G = 48.5 [51.5, 52, 54, 54] cm
H = 43 [46, 46, 48, 48] cm
I = 16 cm
J = 36 [40, 42, 44, 44] cm
K = 6 cm
L = 40 [40, 41, 41, 41] cm
M = 14.5 [16, 17, 17.5, 17.5] cm
N = 44 [48, 50, 52, 52] cm
O = 36.5 [41, 44, 47, 49] cm
P = 2.5 cm
Q = 66 cm
R = 19 [21, 24, 26.5, 29] cm

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12 WOMAN'S SUMMER DRESS

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Singer Freestyle machines Models 1 to 4

MATERIALS

Argyll Pompeii:
1 [1, 1] × 500g cone in Peach (MC).
1 [1, 1] × 500g cone in White (C).

The fibre content of this yarn is 48% Acrylic, 41% Cotton, 11% Viscose. For further details about local and/or mail order stockists, please write to the following address – Argyll Wools Limited, P.O. Box 15, Priestley Mills, Pudsey, West Yorkshire LS28 9LT.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 92 [97, 102] cm, 36 [38, 40] in
Actual size 98 [103, 111] cm, 38½ [40½, 43¾] in.
Length to shoulder 99 [101, 105] cm, 39 [39¾, 41¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (stitch size setting approximately 5½).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

4×4 RIB

IIII...IIII...IIII
...IIII...IIII...

BACK AND FRONT ALIKE

With carriage at right, set machine for full N rib (close rib). Push 154 [162, 174] Ns on each bed to WP. Using C, cast on and K 3 tubular rows. Carriage is at right. Set machine and transfer sts as shown in diagram for 4×4 rib knitting. Set RC at 000. Using MT/MT, K 40 rows. Transfer sts to back bed. Set RC at 000. Using MT and MC, K 248 [252, 260] rows. Work measures 73 [74, 76] cm, 28¾ [29¼, 30] in.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. Dec 1 st at each end of every row until 118 [126, 138] sts rem, then on every foll alt row until 102 [110, 122] sts rem. K 14 [18, 22] rows.

SHAPE NECK

Using a length of MC, cast off centre 12 sts. Push 45 [49, 55] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row. Dec 1 st at neck edge of every row until 8 sts rem. K 33 [29, 27] rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

ARMHOLE BANDS (4 PIECES)

With carriage at right, set machine for 2×2 rib. Push 106 [110, 114] Ns on each bed to WP. * Arrange Ns for 2×2 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2×2 rib knitting. Set RC at 000. Using MT–2/MT–2, K 10 rows. Transfer to back bed. Using WY, K a few rows and release from machine *.

NECKBANDS (2 PIECES)

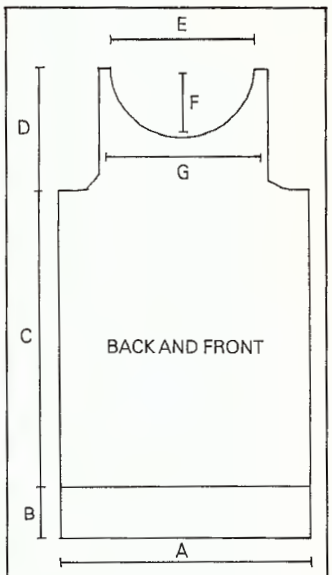
With carriage at right, set machine for 2×2 rib. Push 164 [166, 170] Ns on each bed to WP. Work as for armhole bands from * to *.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Pin armhole bands and neckbands into position. Unravelling WY as required, backstitch through open loops of last row worked in C. Join shoulder and side seams.



A = 49.5 [52, 56] cm
B = 11 cm
C = 62 [63, 65] cm
D = 26 [27, 29] cm
E = 27.5 [30, 34] cm
F = 16 [16, 17] cm
G = 32.5 [35, 39] cm

Tights, Pretty Polly.

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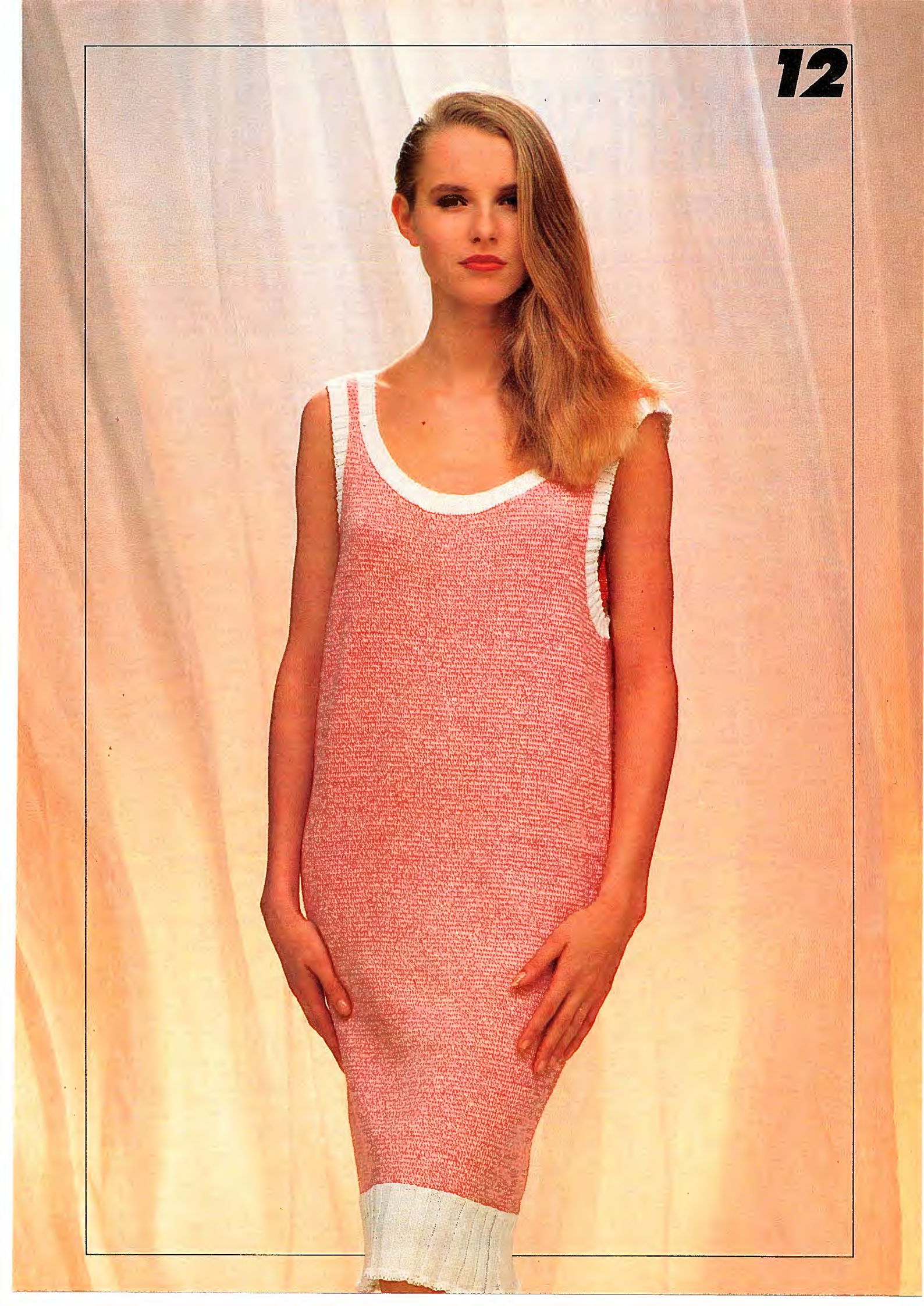

SINGER SPECIAL

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The Freestyle 1 can use most types of knitting yarn – from fine industrial yarn to heavy double knitting, thanks to its 5mm needle gauge. The machine has expanded the range of creative possibilities giving virtually unlimited scope for originality. Unique motifs can easily be incorporated into a garment by tracing the design on to the special sheet provided and feeding it into the machine.

Much of Singer's growth in the knitting machine market is a result of the attention paid to customer service back-up and making the machines "user friendly". The Freestyle 1 is no exception and a comprehensive "Learning Kit" is provided. The kit includes an easy to follow step-by-step instruction manual which explains each new technique in words and pictures. The learning process involves four specially designed patterns which incorporate all the basic techniques of machine knitting.

Once the basics have been mastered, a wide range of patterns are available, either from the local Singer Sewing Centre or by mail order direct from SDL Limited. In addition, new patterns are published every six months to ensure there are always patterns available to reflect the current fashion trend.

Although the Freestyle 1 comes complete and ready to use, a range of handy accessories is available to provide even more creative options:

INTARSIA CARRIAGE – This is very light and easy to use and enables knitting of as many colours as required all in one row. It's ideal for beautiful picture garments.

MOTOR DRIVE – This is a compact, two speed motor which drives the carriage thus leaving hands free.

GARTER CARRIAGE – This accessory makes garter stitch and all its derivatives so easy. You can also use it to knit a wide range of fancy and lace stitches.

PATTERN DRIVER – A unique garment pattern can be drawn and fed in and then it's a simple matter of following the chart as you knit for shaping.

KNITTING PATTERN COMPUTER – This clever gadget automatically works out the stitches to cast on, the rows to knit and when to shape.

The Singer Freestyle combines sophistication with simplicity – the ultimate choice for creative knitters.

2. SINGER FREESTYLE 2 (Model NO 611)

The Singer Freestyle 2 is a fully electronic double bed knitting machine which has most of the features of Freestyle 1.

3. SINGER DESIGNER 2 (Model SB160)

The Singer Designer 2 Knitting Machine knits virtually all types of yarn from double knit to mohair, including chunky. It is ideal for picture knitting and its 115 needles allow you to knit really large garments. It is easy to cast on and the stitch size dial control has 24 different settings. The Designer 2 can knit all the following stitches: lace, tuck stitch, Fair Isle, picture knitting, weaving, slip stitch, pulled up stitches, stocking stitch.

The Designer 2 is light and easy to move and is made of tough durable plastic. The machine comes with all accessories needed to start knitting and the fully illustrated step by step instruction manual is simplicity itself to follow.

Look out for the following accessories:– needle selector at around £29.95, VHS instruction video tape at around £19.95. Patterns are also available for the Designer 2.

OVERLOCKERS

Singer has a range of five overlockers ranging in price from around £390 to £470.

One of these models was completely restyled and relaunched in 1988 to appeal more directly to the growing consumer interest in overlockers:

SINGER OVERLOCKER 14U74B

Singer have completely re-styled a proven professional model overlocker with the home dressmaker very much in mind. The Singer 14U74B model is not only the perfect complement to the domestic sewing machine but its attractive "shell white" colour styling also now fits perfectly into the home environment.

The addition of an overlocker to complement a sewing machine makes home sewing even faster, neater and so much more professional. As an overlocker can seam, trim and finish all in one go, the time spent sewing and finishing is literally cut in half. Add the benefits of the Singer 14U74B to what can be achieved with the sewing machine and the home garment maker has a combination that's hard to beat – a professional approach to sewing no less!

The Singer 14U74B is manufactured to a very high specification and is a free arm overlocker. It is remarkably simple to use with either four or three threads. Unlike most overlockers, the 14U74B has a built in sewing light. This makes it easy to use in all locations. Changing a thread or replacing a cone is simplicity itself as the thread is clearly illustrated on the inside cover plate and is colour coded on the machine itself. A wide variety of fabrics from the most delicate laces to quite heavy materials can be over locked easily. The machine works at high speed – up to a staggering 1,500 stitches per minute. The 14U74B takes seaming and finishing easily into its stride and is excellent for all types of knitted fabrics.

IRONING PRESSES

1. SINGER MAGIC PRESS 4

The Singer Magic Press 4 has a thermostatically controlled heating element to ensure exactly the right heat for each fabric. Its comfortable handle and labour-saving cantilever action gives an even pressure to the entire pressing surface. The Magic Press 4 copes quickly and efficiently with the weekly wash and it stores away easily after use.

2. SINGER MAGIC PRESS 6

Better, easier, quicker ironing – that's the promise of the new Singer Magic Press 6!

It's the first Singer steam press designed and developed exclusively for use in the home.

More and more women are discovering the benefits of the new generation of easy-to-use steam presses. The pressing area is nearly ten times the size of an old fashioned iron which means they do the job with far less effort.

The Magic Press 6 is a pleasure to use sitting down at any convenient table and when the job has been completed, it simply folds away for easy storage.

The professional finish we expect from dry cleaners and laundries can now be achieved in the home with the Singer Magic Press 6. The secret is in good old fashioned steam – and modern technology!

A steam press is kinder to fabrics and it will not put a shine on the material. Garments last longer and keep their shape better. In one movement, 100 lbs of pressure is evenly applied right across the garment and the thermostatic control ensures that exactly the right amount of heat and steam is applied to each different type of material. The press has special padding to protect even the most delicate fabrics.

The Singer Magic Press 6 is a blessing for large items such as sheets, duvet covers and curtains. It opens wide for these bulky items and as each section is pressed, it can be fed from the back and folded. The Magic Press 6 is also strong enough to press several layers of fabric in one go.

Smaller items can be zipped through in next to no time and to ensure that a professional finish is maintained, a selection of special pads is provided for crease-free sleeves and pockets.

Naturally, as a Singer product, the Magic Press 6 has to conform to rigorous safety standards, it buzzes if it is left too long in the closed position and switches itself off before any harm can be done.

A demonstration of the Magic Press 6's talents can be seen at any of the 150 or so Singer Sewing Centres throughout the UK. The advantages of a steam press need to be seen to be believed. After a demonstration, even the most sceptical of traditional ironers accept that their life can be made so much easier!

The Singer Magic Press 6 takes the toil out of ironing – the worst aspect of housework for many women. Who said the glories of the steam age were past!

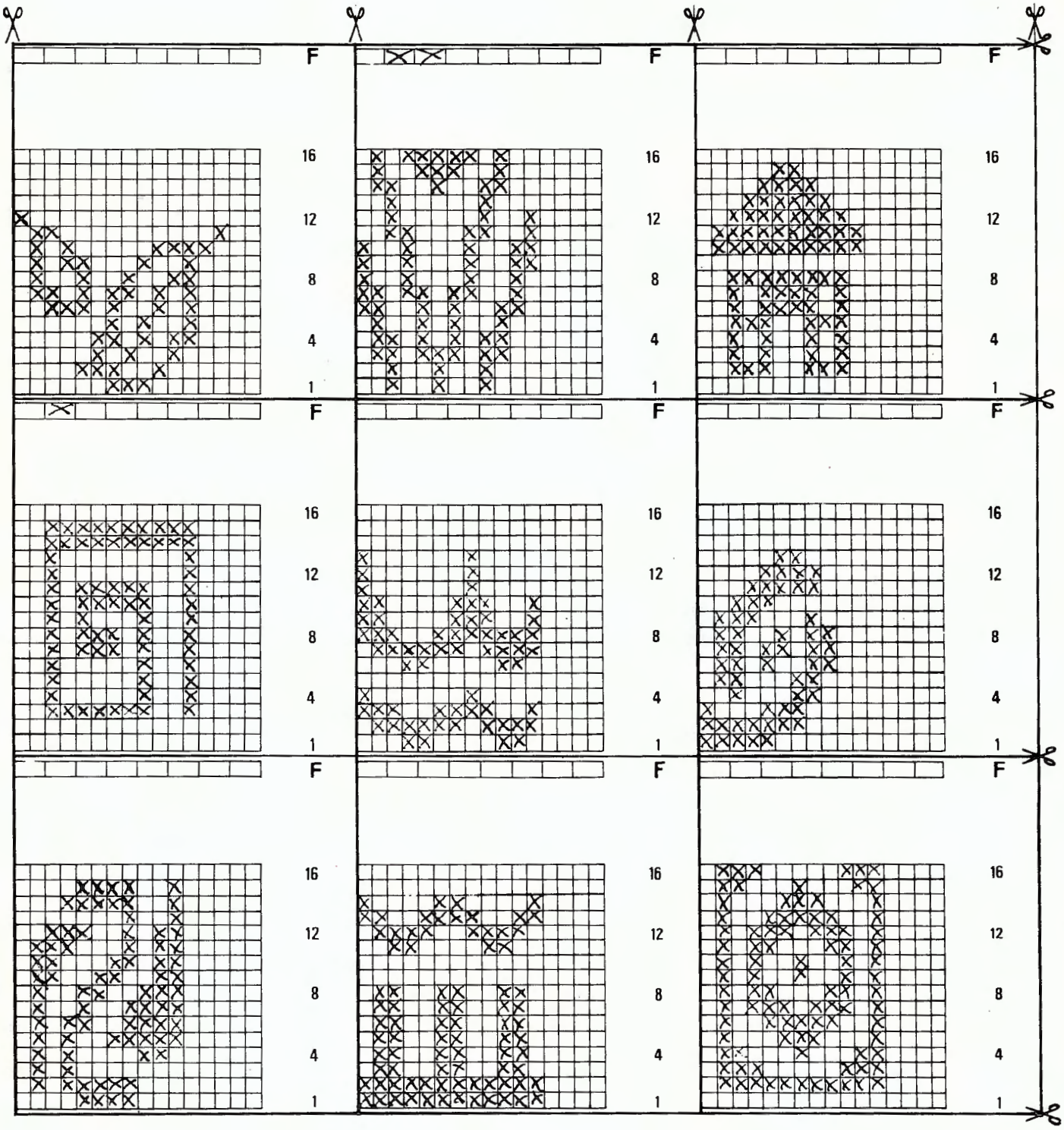
DESIGNS FOR THE FREESTYLE 2 OR 600

Over the last few months I have had several comments passed and requests made for new designs for the Freestyle 2 knitting machine.

So following this short note is a selection of motifs and patterns for you to try. As well as knitting them as you see them, why not experiment with the function buttons, for example making a shape twice as high or wide, or for those which are not already reflected vertically and horizontally add these functions to obtain yet another variation.

The colour reverse button can be moved after, for example, knitting the design once, to alternate the colours and change the final result.

Melinda Lodge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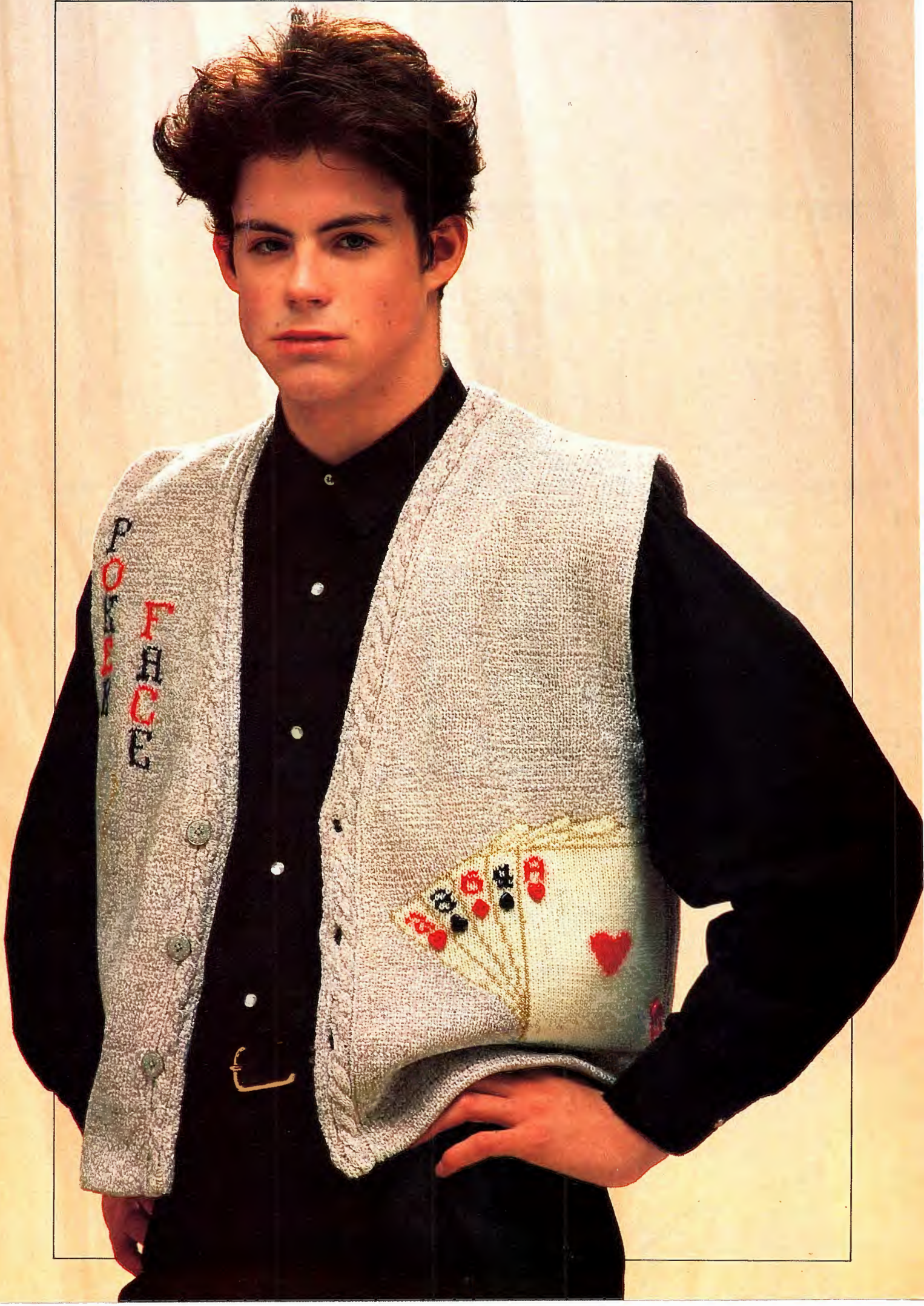

POKER FACE

LET'S TRY INTARSIA

POKER FACE

In response to many requests Thelma Dawson's intarsia design this month is for a man's waistcoat. Knitted on a standard gauge machine, the main yarn is Chenille in Silver Grey from the Atkinson Yarn Designer Collection. If you prefer to use a different colour for the main yarn, don't forget that the contrasts for the letters and numbers are red and black, so you will need to pick a colour to show them to their full advantage. As the yarn is slightly thicker than an average four ply, we would suggest using a Pure New Wool four ply for the white of the cards. You will only need approximately 25g.

There are three important rules to remember throughout the series. Please read through them carefully before you start to knit.

RULE 1 Although you can use a variety of textures, you must keep the same tension throughout your knitted picture. If you're using four ply yarn to knit your garment, you must use a four ply or equivalent thickness for your picture.

RULE 2 Take great care not to mix yarns that should be washed with those which should only be dry cleaned. Machine-washable yarn should not be mixed with hand wash only yarn.

RULE 3 This is probably the most important rule – before you start knitting, make absolutely sure that the colours you're about to use are fast. Nothing will be more disappointing than to spend a long time knitting a complicated picture, only to find your efforts have been ruined in the first wash.

For knitters who have not yet tried intarsia, this design is fairly easy. If you feel you could not cope with the letters and numbers, these could be Swiss darned. The 3D effect of the small hearts, diamond and club is achieved by using buttons, available from the Button Box, 44 Bedford Street, London WC2.

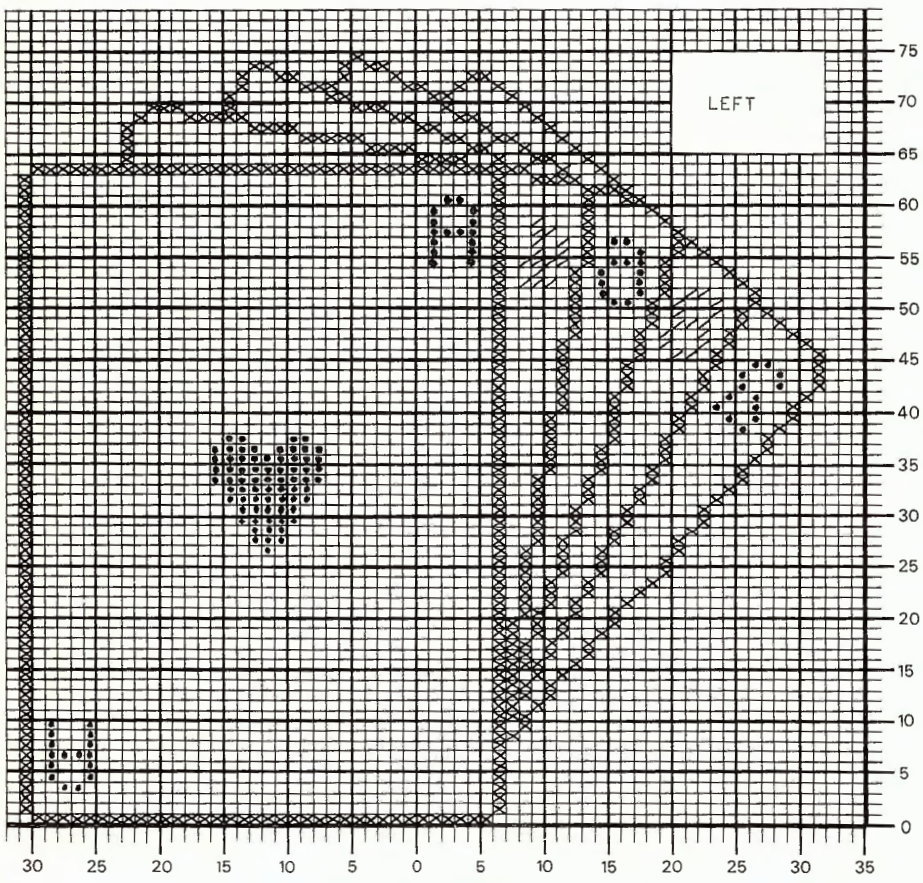
You will need one set at 60p plus 2 extra hearts at 15p each. As a guide to the finished size of the motif, fine gauge knitters will find it to be approximately the same size as the graph and for standard gauge machines, the motif will be approximately 1½ times larger than the graph.

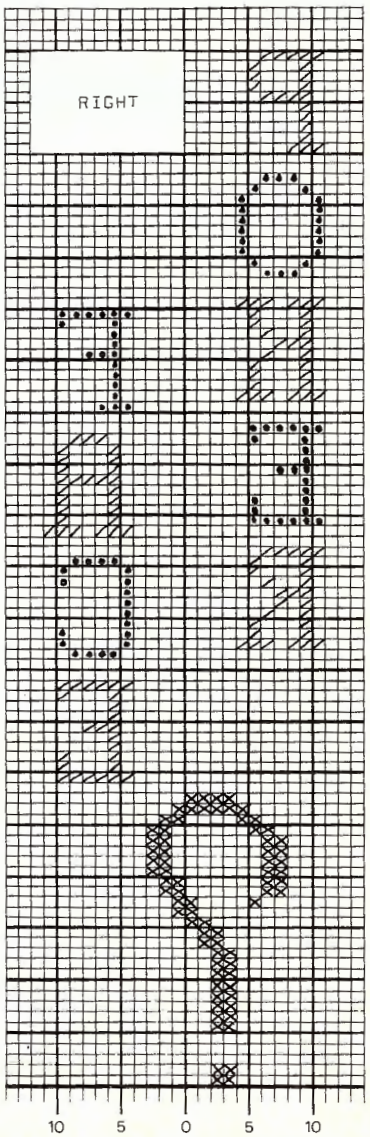
When knitted on a chunky machine, you will find the motif is too large for a waistcoat as the finished size will be approximately 2½ times larger than the graph, although it would be suitable for a sweater, with the motifs placed in the same positions. As most men like their waistcoats to look tailored, block each piece of knitting as directed on the yarn label, shape some medium weight Vilene to correspond with each piece and stitch to all edges before sewing up the waistcoat. The question mark was worked in gold but you may like to try red for more definition.

Tension

26 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8)

Yarn colours
□ White
/ Black
● Red
× Gold





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CLUB LINE

TENSION 85 CLUB

Brenda Smith tells us she organises a club which meets on the first and fourth Thursdays of each month. There's a competition each month, members vote for the winner on a points system. This year the prize was a year's subscription to MKM! For more details of times and venue, write to Brenda at 4 Park Gate, Broadstairs, Kent CT10 2YN.

CLICK CLICK CLUB

'We're going to open on Thursday afternoons each week from 1pm to 4pm', says club leader, Mrs Underwood. The club, based in Dagenham, Essex, already meets on Monday evenings from 7pm to 10pm at the Co-op Hall in Gale Street. For further information please ring Mrs Underwood on 01-595 0423.

HASTINGS MKC

Lorraine Streeter has sent us a lot of information about the club and their seminar, 'Accent on Design' She writes: 'The club held their seventh seminar at Battle last autumn and it was another resounding success. Ticket sales were well up on last year and both days were well attended, despite the foul weather.

'The entire ground floor of the community college and the spacious gym were filled with interesting stands. Many of the exhibitors were old friends who have supported us from year one, with the pleasing addition of new-found friends to add yet more variety. The static display was a delight. Club members are to be congratulated on their versatility and expertise in producing some lovely garments for everyone to view at close quarters. The 1988 club project of knitting for the elderly was well displayed with some 40 items, all of which were donated by members to the local WRVS.

'The fashion show was, as always, a pleasant blend of professional and members' garments for all ages and sizes. It was a welcome change to see garments on models whose sizes ranged from 10 to 18 instead of the willowly size 8 generally seen in magazines and so on.

'The lectures this year were well received with everyone going away fired with renewed enthusiasm. John Allen concentrated on design while Janet Nabey discussed basic techniques. Ann Durkan was her usually bubbly self passing on some of her design techniques.

'Our eighth seminar will be held on October 14 and 15, 1989.' With 27 exhibitors already booked and many more requesting space, this is definitely a date for your diary. Hopefully a delegation of ladies from Hastings, New Zealand will be visiting the seminar. Hastings KC correspond with them and swap ideas.

'1989 saw the first of John Allen's Master Classes. Those who attended were fortunate to see John in action on his machine demonstrating new and interesting techniques. All classes were well received with John giving some new and fresh ideas in machine knitting.

'We raised another £3,000 for charity last year which was divided between the Hastings Ambulance Service and Healey House for the Elderly Blind.'

If you would like to know when and where this extremely active club meet, please write to Lorraine at 5 Offa Road, Hastings, E. Sussex TN35 5HR.

MKC IN BARNET?

Does anyone know of a club in Barnet, Herts, asks Elizabeth Hodgson. If Barnet is club-less, Elizabeth can easily get to Southgate, Borehamwood or Whetstone. So, clubs in the area (there must be some), please write to her with details care of MKM at our address on page 3.

WINFRITH KC

Club organiser, Angela Gordon, has written to tell us that not only has the club changed its meeting days, but she herself has changed her address. The club now meets on the first Wednesday of every month at 8pm in Winfrith Newburgh Village Hall. Angela's new address is 29, St. Helens Road, Sandford, Wareham, Dorset BH20 7AX, please get in touch with her if you would like to know more about the club.

THETFORD MKC

Here's another club that's having a change – this time of venue. Their new meeting place is 15, St. Michael's Close, Thetford, Norfolk. It's also the home of member Jayne Rayner who says that anyone who would like further details can contact her

there by letter or ring Thetford 761520. Club Secretary is Jackie Rumble and her number is Thetford 764607.

CROSSGATES MKC

'Our club has been going for a little over a year now. We have about 15 regular members and would welcome any machine knitters in our area who would like to come along,' says Club Membership Secretary, Mavis Roberts. The club meets at 7.30pm on the first and third Thursdays in the month at Janina's School of Dancing, Marshall Street, Crossgates, Leeds 15. Mavis goes on to say, 'We have an open day planned in May, hope to visit woollen mills and have guest speakers to our meetings. If anyone can suggest any more ideas on running a club and suitable speakers, I would be pleased to hear from them'. If you can help or would like to go along to club meetings, please contact Mavis at 11 Templegate Road, Templenewsam, Leeds LS15 0HF.

MINEHEAD & DISTRICT MKC

'The club is sadly suffering from depleted numbers at the moment,' says organiser, Sally Martin. 'we would be delighted to welcome new members of any level of experience. We are a friendly crowd and are lucky to have some members who have been knitting for many years and are very willing to share their experience and tips. We also arrange trips to exhibitions and invite guest speakers'.

The club meets in the afternoons from 2–4pm on the first Wednesday of the month at The Church Institute, Bancks Street, Minehead. If you would like more information or would like to go along, please write to Sally at Raffles, St. Decumans, Watchet, Somerset TA23 0HT or ring her on 0984 31495.

THE CARRIAGE KMC

The club, which is in the Fareham and Gosport area in Hampshire, have two events planned which machine knitters will enjoy. Club Secretary Jean Hoath has written to tell us about them. 'Ann Brown of "Posh Frocks" will be with us for the meeting on July 10 at the Bridgemary Community School, Wych Lane, Bridgemary, Gosport at 7pm. The charge will be £1.50 for anyone who would like to join us – all are welcome.

'We shall be repeating our fashion show in October this year and hope to do even better than last year. I will send details of this nearer the time as the date is not confirmed yet.'

If you would like to know more about the club, write to Jean at 65 Brookers Lane, Peel Common, Gosport, Hants PO13 0PQ.

ANY CLUBS IN DUNDEE?

Fiona Green has recently moved from Fife to Dundee and would like to hear about any knitting clubs in the area. She's had a Brother KH860 machine for about six months and also owns a Bond which she's had for about 2 years. If you belong to a club in the area please write to her care of MKM at the address on page 3.

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CLUBLINE DIRECTORY

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Please add the following details to the Clubline Directory.

Name of club .....

Full address of club meetings .....

.....

.....

Monthly date(s) of meetings .....

Time of meetings .....

Club leader or secretary's full name and address .....

.....

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SIMPLEFRAME STOCKISTS

Should you require any further help or advice about the Simpleframe, your local stockist will be delighted to help.

BIRMINGHAM. Sewing and Knitting Machine Centre, (Peaksmooth Ltd.), 131 Corporation Street, Birmingham 4, (near Laura Ashley). Tel: 021-236 0191.

BRADFORD. Valerie Holt School of Machine Knitting, Legram Mill, Summerville Road, Bradford 7. Tel: 0274-307889.

CAMBRIDGE. Singer Sewing and Knitting Centre, 52 Regent Street, Cambridge. Tel: 0223-350691.

CHESTER. Woollies by Cilla Mann, 6A Abbey Green, Northgate Street, Chester CH1 2JH. Tel: 0244 318959.

HARROW WEALD. Greenhill Homecrafts at Judiths, 603 Kenton Lane, Harrow Weald, Middlesex. Tel: 01-954 6409. Closed Wednesday.

HUDDERSFIELD. J.E.M.'s, 106 Westbourne Road, Marsh, Huddersfield. Tel: 0484-512439.

LONDON. Lenarow Ltd, 169 Blackstock Road, London N4 2JS. Tel: 01-359 1274.

SHOREHAM. Shoreham Knitting Machines, 19 East Street, Shoreham, West Sussex. Tel: 0273-461029.

SOUTHPORT. Southport Knitting Machines, 72A Manchester Road, Southport, Merseyside PR9 9BA. Tel: 0704-42101. 1019

13 HIS 'N' HER SLASH NECK SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Forsell's Shamal.
1 [1, 1, 1, 1, 1, 1, 1, 1, 1] x 400g cone in main colour (MC).
1 [1, 1, 1, 1, 1, 1, 1, 1, 1] x 400g cone in contrast colour (C).
Small amount in second contrast colour, if required (see photograph).

The fibre content of Shamal is 80% Acrylic, 20% Wool. For further details about local or mail order stockists, please write to the following address – T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.
Actual size 93 [98, 103, 108, 113, 118, 123, 128, 133, 138] cm, 36¼ [38½, 40½, 42½, 44½, 46½, 48½, 50½, 52½, 54½] in.
Length to back neck 62 [62, 63, 63, 64, 64, 65, 65, 66, 66] cm, 24½ [24½, 24¾, 24¾, 25¼, 25¼, 25½, 25½, 26, 26] in.
Sleeve seam 47 [47, 47, 47, 47, 48, 48, 48, 48, 48] cm, 18½ [18½, 18½, 18½, 18½, 19, 19, 19, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

The Pattern Parade this month from Fran Francis is a striking design knitted in Forsell's Shamal in Sorbet and White. This lovely yarn, a blend of 80% Acrylic 20% Wool, is an ideal choice for easy care and good colour range. We knitted the fourth size for our woman's version to give the fashionable baggy look. Perfect for holidays or just relaxing at home, this design will prove worthy of a place in your punchcard collection.

BACK AND FRONT ALIKE

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Push 66 [70, 73, 77, 80, 84, 87, 91, 94, 98] Ns at left and right of centre 0 to WP. 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Insert card and lock on first row. Set RC at 000. Using MT–6/MT–6, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Insert card and lock on first row. Push 66 [70, 73, 76, 79, 84, 87, 91, 94, 97] Ns at left and 65 [70, 73, 76, 79, 83, 86, 91, 94, 97] Ns at right of centre 0 to WP. 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.
1ST, 6TH AND 7TH SIZES
Inc 1 st at right edge.
4TH, 5TH AND 10TH SIZES
Inc 1 st at each end.
ALL SIZES
132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.
ALL MACHINES
Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). K 187 [187, 191, 191, 195, 195, 199, 199, 203, 203] rows. RC shows 188 [188, 192, 192, 196, 196, 200, 200, 204, 204] and work measures 58 [58, 59, 59, 60, 60, 61, 61, 62, 62] cm, 23 [23, 23¼, 23¼, 23¾, 23¾, 24, 24, 24½, 24½] in. Cont in st st and MC. K 1 row. Using WY, K a few rows and release from machine.

NECKBAND

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 22 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
1ST, 6TH AND 7TH SIZES
Inc 1 st at right edge.
4TH, 5TH AND 10TH SIZES
Inc 1 st at each end.
ALL SIZES
132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.
ALL MACHINES
With P side facing, replace sts of back or front below WY on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

SLEEVES

Push 35 [35, 38, 38, 41, 41, 44, 44, 47, 47] Ns at left and right of centre 0 to WP. 70 [70, 76, 76, 82, 82, 88, 88, 94, 94] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Shape sides by inc 1 st at each end of every 6th row until there are 112 [112, 118, 118, 124, 124, 130, 130, 136, 136] sts. K 21 [21, 21, 21, 25, 25, 25, 25, 25] rows. RC shows 148 [148, 148, 148, 152, 152, 152, 152, 152] and work measures 41 [41, 41, 41, 42, 42, 42, 42, 42] cm, 16 [16, 16, 16, 16½, 16½, 16½, 16½, 16½] in. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–6/MT–6, K 30 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 53 [53, 59, 59, 62, 62, 65, 65, 71, 71] Ns to WP. Work as for Back and Front from * to *.
1ST, 2ND, 7TH AND 8TH SIZES
Inc 1 st at right edge.
3RD, 4TH, 9TH AND 10TH SIZES
Dec 1 st at right edge.
ALL SIZES
54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts. With P side facing, replace sts below WY on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following spinner's instructions.

MAKING UP

Join shoulder seams for approximately 12 [13, 14, 15, 16, 17, 18, 19, 20, 21] cm. Place marker on Back and Front 20 [20, 21, 21, 22, 22, 23, 23, 24, 24] cm down from shoulder seam. Set in sleeves between markers. Join side and sleeve seams.

72▶

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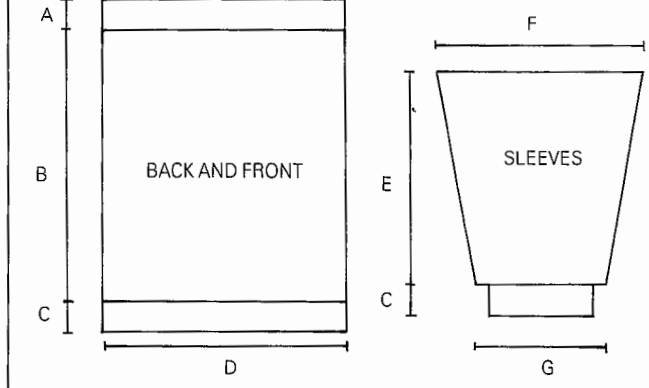
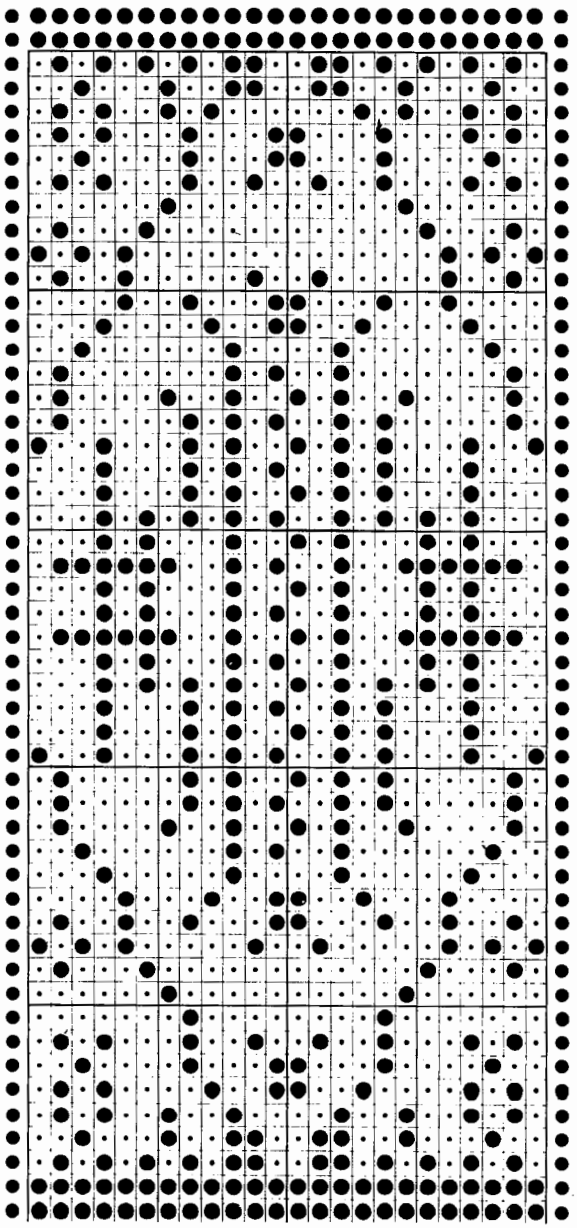
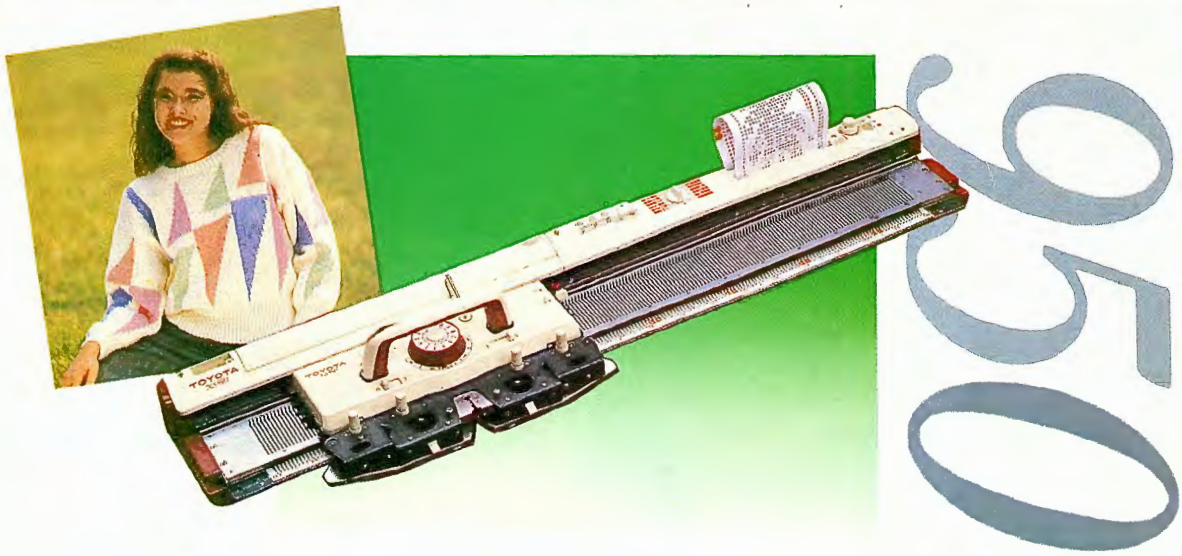


A = 4 cm
B = 52 [52, 53, 53, 54, 54, 55, 55, 56, 56] cm
C = 6 cm
D = 46.5 [49, 51.5, 54, 56.5, 59, 61.5, 64, 66.5, 69] cm
E = 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm
F = 40 [40, 42, 42, 44, 44, 46, 46, 48, 48] cm
G = 25 [25, 27, 27, 29, 29, 31, 31, 33, 33] cm





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14 LITTLE GIRL'S DRESS

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Linaria.
1 [1, 1, 1] × 500g cone in White (MC)
A small amount in Serpentine (A) and Red (B).
4 small buttons.
3 mm crochet hook

The fibre content of this yarn is 100% Acrylic. For further details about local and/or mail order stockists, please write to the following address – Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 51 [56, 61, 66] cm, 20 [22, 24, 26] in.
Actual size 58 [64, 68, 76] cm, 22¾ [25¼, 26¾, 30] in.
Length to shoulder 52.5 [56.5, 61.5, 65.5] cm, 20¾ [22¼, 24¼, 25¾] in.
Sleeve seam 24 [26, 30, 32] cm, 9½ [10¼, 11¾, 12½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, following chart and noting pattern note below, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1(A) to knit background and second colour given in front feeder 2(B) to knit contrast pattern.
We used a Toyota pattern for this design and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.
FAIR ISLE PATTERN
K 8 rows MC/A and 12 rows MC/B.
TOYOTA KS858 MACHINES
Punch card in reverse. K 8 rows A/MC and 12 rows B/MC.

BACK SKIRT

Push 70 [75, 81, 88] Ns at left and right of centre 0 to WP. 140 [150, 162, 176] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MC, cast on by hand. Set RC at 000. K 35 rows. * Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Using MT+1, K 20 rows. Cont in st st and MC *. Using MT, K 100 [112, 124, 132] rows. RC shows 156 [168, 180, 188] and work measures 40 [43, 46, 48] cm, 15¾ [17, 18¼, 19] in.
SHAPE ARMHOLES
Cast off 12 sts at beg of next 2 rows **. Using WY, K a few rows over rem 116 [126, 138, 152] sts and release from machine.

FRONT SKIRT

Work as for back to **. Using a length of MC, cast off centre 6 sts. Push 55 [60, 66, 73] Ns at left to HP. Using WY, K a few rows over rem sts and release from machine. Push Ns at left to UWP. Using WY, K a few rows and release from machine.

BACK YOKE

Push 31 [35, 38, 44] Ns at left and right of centre 0 to WP. 62 [70, 76, 88] Ns. With carriage at right and P side facing, replace sts for back skirt on to Ns gathering evenly. Set RC at 000. Using MT+1 and MC, K 1 row. Using MT, K 9 rows. Work as for back skirt from * to *. Using MT, K 17 [21, 29, 37] rows. RC shows 48 [52, 60, 68] and work measures 12 [13, 15, 17] cm, 4¾ [5, 6, 6¾] in.
SHAPE SHOULDERS
Cast off 7 [8, 9, 11] sts at beg of next 4 rows. Using WY, K a few rows over rem 34 [38, 40, 44] sts and release from machine.

RIGHT FRONT YOKE

Push Ns 4 to 31 [4 to 35, 4 to 38, 4 to 44] inclusive at right of centre 0 to WP. 28 [32, 35, 41] Ns. With carriage at right and P side facing, replace sts from right part of front skirt on to Ns gathering evenly. Set RC at 000. Using MT+1 and MC, K 1 row. Using MT, K 9 rows. Work as for back skirt from * to *. Using MT, K 2 [6, 14, 22] rows. 15 rows less have been worked to shoulder than on back.
SHAPE NECK
Cast off 6 [8, 9, 11] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at neck edge of every row until 14 [16, 18, 22] sts rem. K 5 rows.
SHAPE SHOULDER
Cast off 7 [8, 9, 11] sts at beg of next row, K 1 row. Cast off rem 7 [8, 9, 11] sts.

LEFT FRONT YOKE

Work as for right front yoke, reversing shapings by reading left for right.

SLEEVES

Push 73 [79, 90, 102] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 78 [86, 102, 110] rows. Work measures 20 [22, 26, 28] cm, 8 [8¾, 10¼, 11] in. Place marker at each end. K 16 rows. Cast off.

CUFFS

MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 46 [48, 52, 54] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 20 rows. Transfer sts for st st.
MACHINES WITHOUT RIBBER
Push 47 [50, 53, 56] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.
ALL MACHINES
With P side facing, replace 73 [79, 90, 102] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

Join shoulder seams.
MACHINES WITH RIBBER
Push 84 [90, 96, 102] Ns to WP. With P side facing, pick up 84 [90, 96, 102] sts around neck edge and place on to Ns. Using MT+1 and MC, K 1 row. With ribber in position, set machine for 1×1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1×1 rib. Using MT–4/MT–4, K 20 rows. Transfer sts for st st, Using MT+3, K 1 row. Cast off. Fold in half and catch down on inside.
MACHINES WITHOUT RIBBER
Push 83 [89, 95, 101] Ns to WP. With P side facing, pick up 83 [89, 95, 101] sts around neck edge and place on to Ns. Using MT+1 and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT–1, K 4 rows. Using MT–2, K 9 rows. Using MT–1, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER
Push 36 [42, 48, 56] Ns to WP. With P side facing, pick up 36 [42, 48, 56] sts along right edge of front opening and place on to Ns. Using MT and MC, K 1 row. With ribber in position, set machine for 1×1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1×1 rib. Using MT–4/MT–4, K 5 rows. Counting from right edge, make buttonholes by transferring the 4th [4th, 6th, 10th] and every foll 10th [10th, 11th, 11th] st on to adjacent N. Leave empty Ns in WP. K 6 rows. Transfer sts to main bed. Cast off.
MACHINES WITHOUT RIBBER
Push 35 [41, 47, 56] Ns to WP. With P side facing, pick up 35 [41, 47, 56] sts along right edge of front opening and place on to Ns. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT–2, K 4 rows. Make four evenly spaced buttonholes. K 9 rows. Make buttonholes over same sts as before. K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Using MT, K 1 row. Cast off.

77 ▶

Silk Bow, Fenwicks.

TALKING POINT

As we approach flaming June most of us are concerned with knitting little lacy numbers and lightweight garments. Since these are usually made up pretty quickly and we don't want to waste even a minute, let's think about knitting for the men in our lives.

TRAD OR TRENDY?

For many years the knitting machine was geared towards knitting in four ply yarns and even thinner yarns and there must have been a good reason for this. Apart from the technical aspect and engineering requirements it should be remembered that machines came on to the household market at a time when most knitting was done by hand using fine yarns, indeed four ply was towards the somewhat thicker end of the yarn spectrum The aim of manufacturers then was to enable home knitters to knit garments that would look as though they had been purchased at a shop but made in a fraction of the time that a hand-knit would take.

This feeling, that garments should look as though they were commercially produced, lasted a long time and might have continued had it not been for the great popularity that hand kntting now enjoys. Hand knitting is not only top of the pops, it is now relatively fast to produce because many lovely thick and elegant yarns can be used. The makers of knitting machines were not long in realising that they too would need to adjust to this fashion and supply machines that could cope with thicker knitting yarns and yarns with texture.

Where did this new move leave our men? Perhaps your men keep an eye on fashion trends, watching the BBC Clothes Show for all that's new, if not actually buying the magazine. If not, consider him yourself. Wouldn't you say that you have been able to sit down to your machine for the last ten, fifteen even twenty years and apart, perhaps, from discussing the colours, cast on the stitches and knit a sweater to the same design each time?

Without stressing it too much, this could be said to show a lack of adventure, both for the wearer and the knitter. Even childrens' fashions change over the years, but adults' far more. Many men realise that hair styles change and that to keep to a style that they had in their youth can be ageing rather than otherwise, yet when it comes to sweaters they keep to a style that they may have worn always.

The ubiquitous office suit has not altered much – length of jacket, shape of lapel, turn-ups or no turn-ups – but if a man needs to wear a sweater with the suit, it really does have to be worked in a fine yarn so as not to spoil the line. No doubt that is the reason for the simple sweater that gets knitted over and over again, with the only alteration allowed for being a change in colour. True there has been a bit of a revolution here, the sweaters now turn up in yellow, red, pale blue and so on, but basically traditional garments win here hands down.

If you looked at pattern books of the twenties and thirties you would see that although the designs for mens' sweaters, cardigans and waistcoats were all classical in shape, even those items meant to be worn with suits had a splash of colour pattern on them. They would have been a little avant-garde in those days, since it was accepted that what appeared in a magazine would not be general fashion for at least a whole season, possibly a whole year later. However, once the then Prince of Wales was seen to be wearing Fair Isle knitteds, true mostly for use while playing golf, then they were the thing and everybody wanted to wear them. If men could look trendy in colour knitteds then, why not now?

A TOUCH OF THE DANDY

The man in the office must needs be discreet. There is a touch of the uniform about his neat attire, but no rules. Even if there were, hasn't it been said that rules are there to be broken? Probably the most delicate way to introduce a little colour without disturbing the atmosphere is in a waistcoat.

Waistcoats for men are a sometimes in and sometimes out garment. Suits can be either two or three piece, but where the jacket (and circumstances) fit, why not a machine knitted waistcoat? The yarn would need to be four ply or similar weight so as not to spoil the jacket line but this would be a very suitable occasion to splash out into a luxury yarn. Probably the cones would run to at least two or even more waistcoats, but even using just one new full cone and a selection of your cone ends would make more than one waistcoat – not all to the same pattern of course, but giving a great opportunity to play about within the scope of the same shape and the same colours while altering the punchcard.

Maybe the idea of a galaxy of colours with an office suit horrifies him, or even you, but it does not have to be a riot of colour that he need be embarrassed about which has to be kept secret. Choose the colours carefully and he may be delighted with the gasps of surprise when he undoes the jacket. This is no new idea, over the years waistcoats for men (and lately for women too) have been something to really go to town on. In the days of frock coats the waistcoat was a long affair in the most beautiful brocades and silks one could afford. These lovely fabrics could easily be replaced by stocking stitch worked in elaborate patterns, beginning with a narrow design just at the edges, until people get used to the idea. Once the waistcoat notion is accepted, then is the time to introduce further elaboration.

Perhaps it is the popularity of snooker on our TV screens that has confirmed the waistcoat as a new fashion garment? The waistcoat is truly exposed there and not just in the old-fashioned shape. These are square fronted, low fronted, long, short, cropped at the waist, single and double breasted. They are still quite conservative in fabric, possibly as much for the good sportsmanship as good taste. One couldn't really claim a foul because of being half blinded by the other player's clothing, could one? However, by bringing the waistcoat to the eye of the public, it has again brought the manufacturers around to developing this bonus to our attire, if not for everyday wear, then for special occasions.

When it comes to special occasions we can often persuade even the most die-hard of partners to break out. If we have been able to produce waistcoats accepted for common wear in, maybe, a blend of quiet blues, browns or greens, for special occasions you might be able to charm him into a striking garment that for once will have him as the man of the moment, instead of you as the belle of the ball (well you are, aren't you?). Take a leaf out of Kaffe Fasset's book, not literally of course, mix and match some lovely yarns and colours at the machine. Keep in mind the basic colour of the suit that will be the background. Use that colour as your background colour and then add your own ideas, trying out graduating blends of colour tone in all over pattern as well as trying out contrasts. The punchcard pattern will have a lot to do with the finished effect. Just keep on altering the colours, trying the effect of two rows in one colour and four in another instead of bands of colour where you have put them before. Breaking up a pattern in this way can produce surprising results.

Do not forget to add the weaving and tuck patterns to your samples. Visualize a black background with a lurex based colour pattern woven on to the top – just for the two fronts. Why not a plain background with a single motif on one of the pockets? The man who thinks that coloured knitwear is simply for wearing to the golf course could be pleasantly surprised if you play your punchcards right.

Shelagh Hollingworth

". . . A pusher into WP under every back bed N in WP. Handle down. Push . . ."

work as for buttonhole band omitting buttonholes and reading left for right.

PRESSING

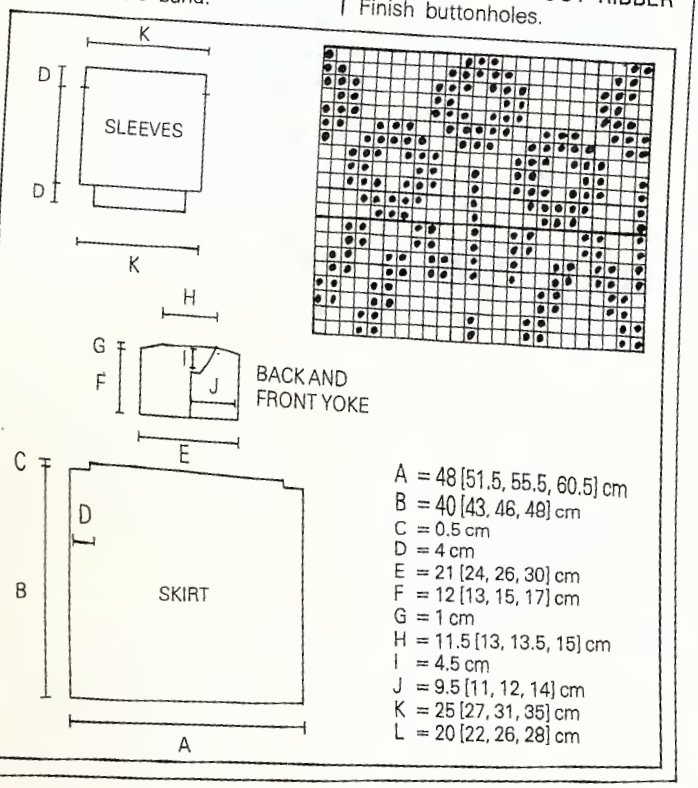
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves, sewing rows above markers to cast off sts on back and front. Join side and sleeve seams. Lap buttonhole band over button band and sew ends into position. Using MC, work 2 rows of DC around lower edge of skirt. Sew on buttons.

MACHINES WITHOUT RIBBER

Finish buttonholes.



A = 48 [51.5, 55.5, 60.5] cm
B = 40 [43, 46, 48] cm
C = 0.5 cm
D = 4 cm
E = 21 [24, 26, 30] cm
F = 12 [13, 15, 17] cm
G = 1 cm
H = 11.5 [13, 13.5, 15] cm
I = 4.5 cm
J = 9.5 [11, 12, 14] cm
K = 25 [27, 31, 35] cm
L = 20 [22, 26, 28] cm

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15 CHILD'S SWEATER WITH CREW OR POLO NECK

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Linaria 4-ply
1 [1, 1, 1, 1] × 500g cone in White (MC).
1 [1, 1, 1, 1] × 500g cone in Bluebird or Pahala (C).

The fibre content of this yarn is 100% Acrylic. For further details about local and/or mail order stockists, please write to the following address – Spectrum Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in.
Actual size 67 [72, 77, 82, 88] cm, 26½ [28¼, 30¼, 32¼, 34¾] in.
Length to shoulder 36 [38.5, 42, 52, 56.5] cm, 14¼ [15¼, 16½, 20½, 22¼] in.
Sleeve seam 30.5 [34, 35.5, 40.5, 43] cm, 12 [13½, 14, 16, 17] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).
29 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch on MT–1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side garment. Punch cards as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1(A) to knit background and second colour given in front feeder 2(B) to knit contrast pattern.

FAIR ISLE PATTERN

BACK AND FRONT

K 38 [44, 52, 82, 94] rows MC/C. Remove card. Insert card 2 and lock on first row. K 1 row MC/C. Release card. K 13 rows MC/C. Remove card.

SLEEVES

K 12 rows MC/C. Remove card. Insert Card 1 and lock on 2nd row. K 1 row MC/C. Release card. K 55 [67, 71, 89, 97] rows MC/C. Remove card. Insert card 2 and lock on first row. K 1 row MC/C. Release card. K 13 rows MC/C. Remove card.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 53 [57, 61, 65, 69] Ns at left and right of centre 0 to WP. 106 [114, 122, 130, 138] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using C, cast on and K 3 tubular rows. * Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–4/MT–4, K 23 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 52 [57, 61, 64, 69] Ns at left and 52 [56, 61, 64, 68] Ns at right of centre 0 to WP. 104 [113, 122, 128, 137] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT–4 and C, K 47 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed *.

1ST AND 4TH SIZES

Inc 1 st at each end.

2ND AND 5TH SIZES

Inc 1 st at right edge.

ALL SIZES

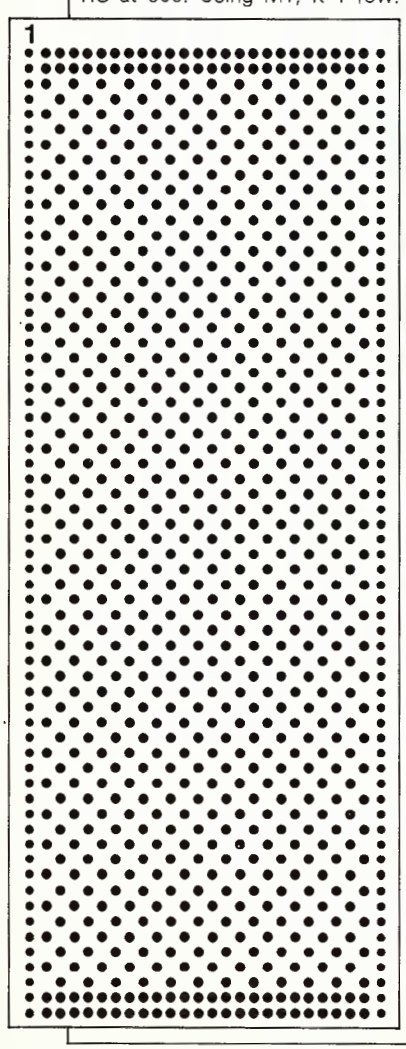
106 [114, 122, 130, 138] sts.

ALL MACHINES

Insert punchcard 1 and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 52 [58, 66, 96, 108] rows. RC shows 53 [59, 67, 97, 109]. Cont in st st and MC **. Using MT–1, K 60 [64, 68, 72, 76] rows. RC shows 113 [123, 135, 169, 185] and work measures 36 [38.5, 42, 52, 56.5] cm, 14¼ [15¼, 16½, 20½, 22¼] in.

SHAPE SHOULDERS

Cast off 18 [19, 20, 22, 24] sts at beg of next 2 rows and 17 [19, 21, 22, 23] sts at beg of foll 2 rows. Cast off rem 36 [38, 40, 42, 44] sts.



FRONT

Work as for back to **. Using MT–1, K 42 [44, 46, 48, 50] rows.

SHAPE NECK

Using a length of MC, cast off centre 20 [22, 24, 26, 28] sts. Push 43 [46, 49, 52, 55] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 35 [38, 41, 44, 47] sts rem. K 9 [11, 13, 15, 17] rows.

SHAPE SHOULDER

Cast off 18 [19, 20, 22, 24] sts at beg of next row, K 1 row. Cast off rem 17 [19, 21, 22, 23] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 34 [36, 38, 40, 42] Ns at left and right of centre 0 to WP. 68 [72, 76, 80, 84] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard 2 upside down and lock on 13th row. Set carriage for patt. Set RC at 000. Using C, K 1 row. Release card and cont in Fair Isle patt. K 13 rows. Shape sides by inc 1 st at each end of next and every foll 5th [5th, 5th, 6th, 6th] row until there are 90 [96, 102, 108, 114] sts. K 18 [25, 24, 24, 26] rows. Cont in st st and MC. Using MT–1, K 3 rows. RC shows 86 [98, 102, 120, 128] and work measures 25 [28.5, 30, 35, 37.5] cm, 9¾ [11¼, 11¾, 13¾, 14¾] in.

CUFFS

MACHINES WITH RIBBER

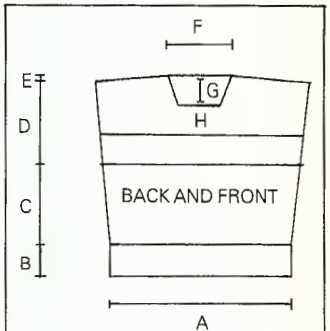
With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 50 [52, 56, 60, 62] sts in 1×1 rib. K 3 tubular rows. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 50 [53, 56, 59, 62] Ns to WP. Work as for back from * to *.

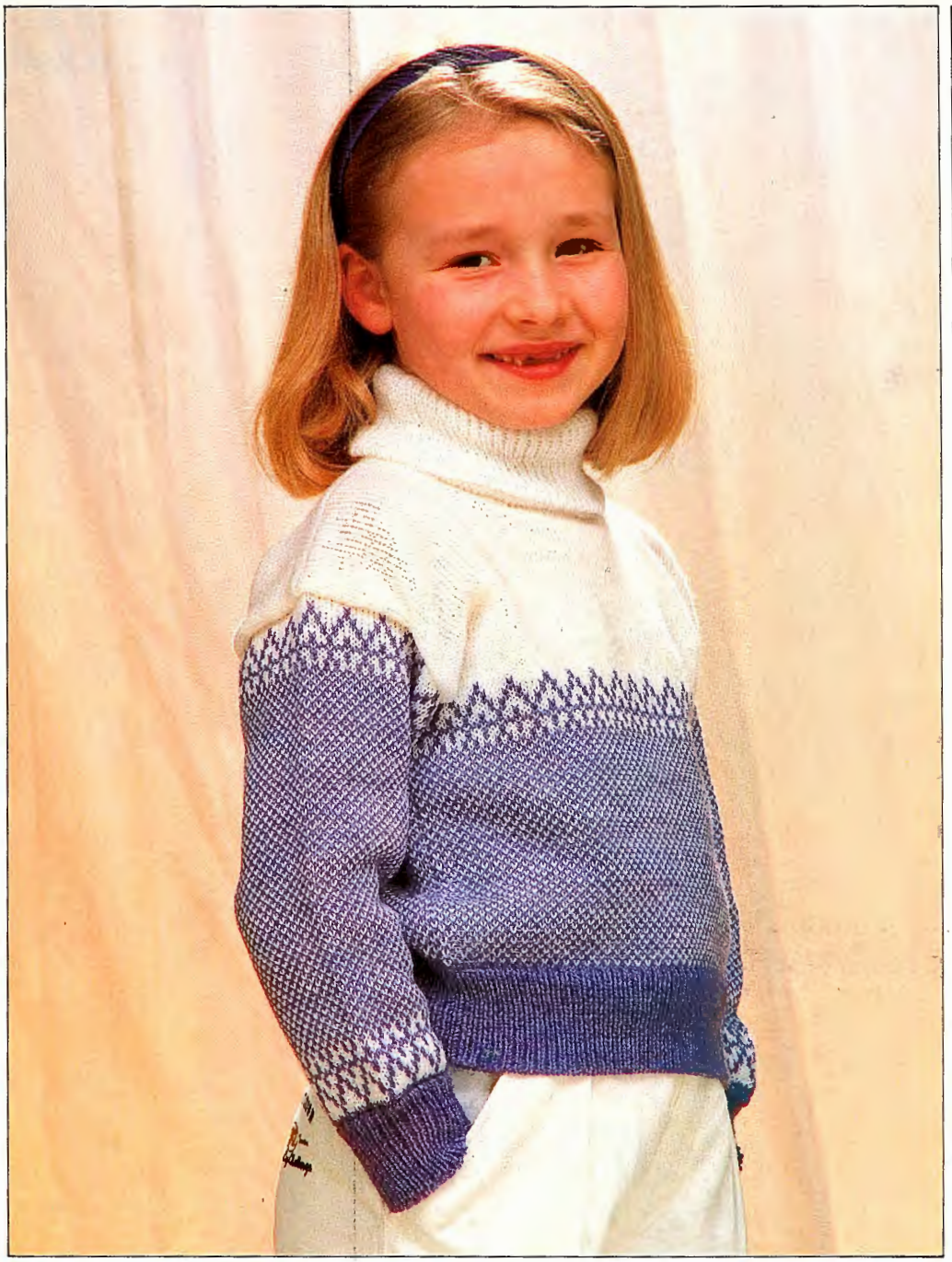
ALL MACHINES

With P side facing, replace sts



A = 34 [36.5, 39, 41.5, 44.5] cm
B = 5.5 cm
C = 15.5 [17, 19.5, 28.5, 32] cm
D = 15 [16, 17, 18, 19] cm
E = 1 cm
F = 12 [13, 13.5, 14, 15] cm
G = 5.5 [6, 6.5, 7, 7.5] cm
H = 36.5 [39, 42, 44.5, 47.5] cm
I = 21.5 [23, 24.5, 25.5, 27] cm
J = 25 [28.5, 30, 35, 37.5] cm
K = 29 [30.5, 32.5, 34.5, 36.5] cm

Shorts and Trousers, Benetton. Hat, Model's own.



from lower edge of sleeve on to Ns gathering evenly. Using MT and C, K 1 row. Cast off.

CREW NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 104 [112, 116, 120, 126] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000 *. Using MT−4/MT−4, K 20 rows. Transfer sts for st st. Using MT−1, K 1 row.

MACHINES WITHOUT RIBBER

Push 104 [110, 116, 122, 128] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000 *. Using MT−3 and MC, K 5 rows. Using MT−4, K 11 rows. Using MT−3, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT−1, K 1 row.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. K 1 row. Cast off.

POLO COLLAR

Join right shoulder seam.

MACHINES WITH RIBBER

Work as for crew neckband to *. Using MT−2/MT−2, K 27 rows. Using MT+1/MT+1, K 1 row. Using MT−2/MT−2, K 18 rows. Transfer sts for st st. Using MT−1, K 1 row.

MACHINES WITHOUT RIBBER

Work as for crew neckband to *. Using MT−3 and MC, K 18 rows. Using MT−2, K 55 rows. Using MT−3, K 18 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT−1, K 1 row.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband or collar seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold crew neckband in half to inside and catch down or fold polo collar to outside.

MACHINES WITHOUT RIBBER

Fold polo collar to outside.

THE ZANDRA RHODES COLLECTION BY BROTHER

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Here are patterns for 15 stunning outfits by Zandra Rhodes – one of Britain's top designers. Beautiful, dateless and completely original – to buy clothes like this would cost a fortune, this is your chance to make them at a fraction of the cost. Designed to make full use of facilities available to Brother machine knitters there are patterns for dresses, sweaters and suits for both day and evening wear. Each pattern is illustrated in full colour with complete instructions, diagrams, graphs and punchcards.

KNITTING WITH BEADS

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Knitting beads give a whole new, and very attractive, dimension to machine knits. The 30 designs in this book show just how versatile they are. It takes simple shaped, easy-to-knit sweaters and decorates them with motifs, all over designs and as highlights on both lacy and cable knits. There are instructions for the sweaters plus full details of the bead knitting techniques. The patterns are illustrated with colour photographs, and are complete with easy to read instructions and clear pattern piece diagrams.

THE ART OF MOTIF KNITTING AND 24 STITCH DESIGN

By Kathleen Kinder

£6.95

Everything you need to know about motif knitting from a well-known expert. Kathleen Kinder takes the reader clearly through all the stages of designing and knitting their own motifs: ideas for choosing a subject, transferring it onto a punchcard, repeat patterns, positioning on a garment, background design, colours and colour changing. Plus 90 original patterns featuring a wide range of designs from ballerinas to badgers, acorns to dolphins – each showing a photograph of the knitted fabric and appropriate punchcard.

ELEGANT MACHINE KNITS

By Valerie Carter

£7.95

A whole wardrobe of machine knits at your fingertips. There are 30 patterns for dresses and suits for every season of the year – stylish swirly-skirted summer suits, cosy coats for winter, sophisticated evening wear and elegantly casual clothes for daytime – they're all here. The book includes an introduction on special techniques used, full colour photographs of all the patterns (suitable for leading brands of punchcard machines) and each pattern is illustrated with a black and white photograph, sized pattern piece diagrams, punchcards where appropriate and full, clear instructions.

THE PAT COOK COLLECTION FOR DUO 80 MACHINES

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Sweaters (for him and her), coats, suits and dresses – this book contains 13 patterns for colourful, eye-catching clothes. The sweaters range from 'hobby' ones – snooker and photography – flowered and textured feminine designs, casual and sophisticated suits and dresses through to a truly stunning 'unicorn' full-length coat. Each of the patterns are photographed in colour and there's a pull-out section of graphs and punchcards to supplement the instructions.

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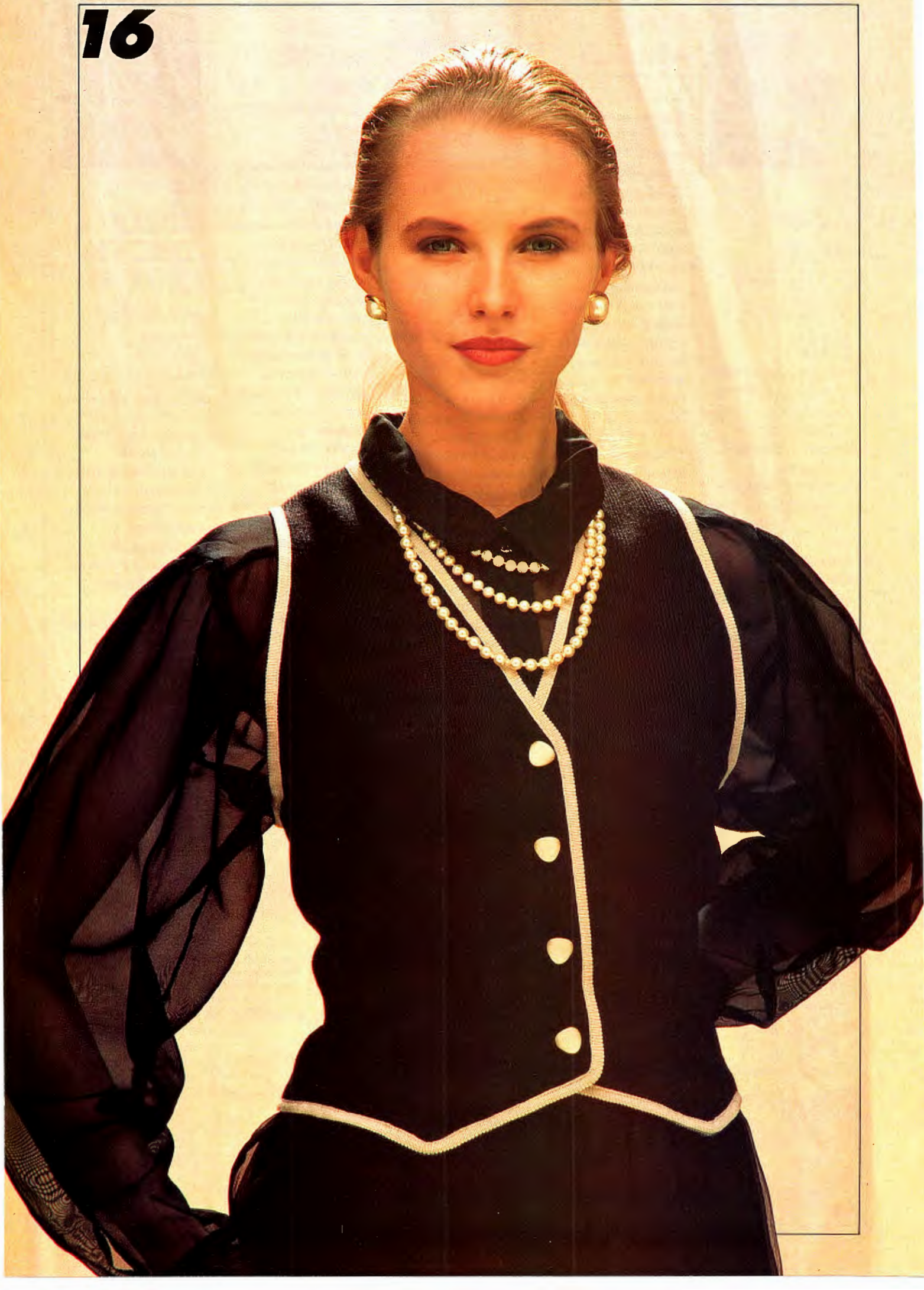


CUT 'N' SEW

16 WOMAN'S WAISTCOAT

Make a waistcoat! In fact, make several waistcoats! They really are very quick to construct and, being extremely simple, are perfect for newcomers to Cut and Sew. Ours is cut from a Very Easy Very Vogue pattern which features the currently fashionable nipped-in waist; it also has deep armholes which fit easily over other clothes. You could however, adapt the making-up instructions, given below, to any other simple waistcoat pattern you already have. If the thought of making buttonholes puts you off, fear not – you could use Newey's Poppa-Snaps instead. Otherwise, the sewing consists of straight-stitched darts and seams (no seam-finishing) and some back-stitching by hand to apply the braid.

NOTE FOR NEW READERS

All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut, in most cases, with the aid of printed paper patterns.
Basic instructions have already been printed in previous issues.

1986
April – Equipment, sorry sold out
May – Knitting the fabric
June – Dressmaking patterns
July – Preparing fabric, cutting-out
August – Stabilising knitted fabric
September – Pattern markings
October – Neatening seam edges
November – Sewing the seams
December – Finishing edges of clothes
1987
January – Front edge facings
February – Binding with fabric
March – Quilted patchwork
April – Attaching collars
May – Lined patch pockets
June – Lined skirt
July – Shoulder pads
August – Overlocking machines
September – Gathering
October – Lining a dress
November – Log-cabin patchwork
December – Tailored skirt
1988
January – Zipped, fur-fabric lined anorak
February – Unlined overcoat
March – Cowl-necked pullover top
April – Jacket and sleeveless top
May – Quilted, cotton-lined top
June – T-shirt dress
July – Cotton wrap
August – Child's towel-lined anorak
September – RE-CAP ON CUT-and-SEW BASICS
October – Tie-wrap top
November – No Cut and Sew article
December – Applique: Xmas post-bag
1989
January – Long Caftan
February – Woman's jacket
March – Women's Striped trousers
April – Child's Dressing-gown
May – Tuck-stitch Dress
Some back issues are available, see page 85
More detailed information on Cut and Sew can be found in "Knit, Cut and Sew; The Basics" by Pam Turbett, at £4.95 plus 50 p. and p. If you'd like more information, drop us a line at the usual address on page 3. Also, "The Techniques of Cut and Sew", Pam Turbett, (Batsford 1988) available at bookshops or from Direct Sales, B. T. Batsford Ltd., 4 Fitzhardinge St. London W1H 0AH.

PATTERN RATING

Knitting the Fabric: Easy to knit. Cutting and sewing: *"ABSOLUTE BEGINNERS"*

MACHINES

The stocking stitch fabric was knitted on a standard gauge machine. The garment can be sewn on any sewing-machine; zigzag stitching is only required for the buttonholes (you could use Poppa-Snaps instead); oversewing and overlocking are not necessary.

YARN

We used one 340g cone of Denys Brunton Neon for our Size 10 waistcoat; ten shades are available including white. The fibre content of Neon is 100% Acrylic.
If you have any difficulty in obtaining this yarn and would like a list of your local stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

SEWING REQUIREMENTS

Pattern: Very Easy Very Vogue 7335; Available in sizes 6-8-10, 12-14-16 and 18-20-22: from stockists or direct from Butterick Fashion Marketing Co., New Lane, Havant, Hants PO9 2ND.
Polyester lining fabric: sufficient to cut a back and two front sections; match the colour to the knit.
Interfacing: fusible knitted nylon (we used black), or Vilene Ultrasoft Light-weight fusible, (in charcoal for dark colours); sufficient to cut a back and two front sections.
Edging Braid: we used 3.5 m (3¼ yds) of a purchased, knitted braid in a cream shade, roughly 2 cm (¾ in) wide, manufactured by Tootal. This kind of knitted braid is excellent for the purpose because it has a centre line which enables it to be folded neatly and precisely in half lengthwise. Knitted braids without this centre line would have to be pressed exactly in half before applying. You could, of course, knit your own but the yarn used should be fine and the tension very firm. Cross-woven braids (generally about 2.5 cm (1 in) wide) are also suitable: older readers will remember these as the girdles which used to be knotted around school gym-tunics! These also need to be pre-pressed in half lengthwise. Any kind of braid can be used providing it is flexible enough to fit around the neck curve, and wide enough to fit over the edge of the knit and lining together.
Buttons: Four × 1.5 cm (⅝ in) to match the edging braid.
Polyester sewing threads to match both the knit and the braid. We used Mölnlycke 100% polyester.

ADJUSTMENTS TO PATTERN

Do these before starting to knit the fabric!
Check the measurements of the pattern pieces against your own measurements and make any necessary alternations such as shortening, lengthening, adding extra space for a large bust or a "dowager's hump", etc. In this pattern, the waistcoat is intended to fit quite closely, particularly at the waist; if you intend to wear it over anything much thicker than a blouse you should allow extra space.

TENSION

We used tension dial setting 2 for the stocking-stitch fabric.

TO KNIT THE FABRIC

Knit a tension square: measure it and then wash it at low temperature (approximately 40 degrees, as for minimum wash on the wool cycle): dry and steam-press it. Re-measure the square and note any changes in its dimensions. Calculate how many needles you will need to produce the width required to cut the pattern pieces: we found that knitting on 200 needles produced a fabric which, after washing and pressing, would be just wide enough for cutting the Back for a Size 14 pattern as shown in Fig. 1. Knit a length in narrower width for the two Fronts. If you are making a larger size than 14, you will need to cut the back in two halves, so you must then add a 1.5 cm (⅝ in) seam allowance to the Centre Back Line. See the layout for sizes larger than 14 in Fig. 2. The required width of fabric will vary according to the body size being cut: i.e. size 6 will require a lot less width than size 22. Using MY, cast on over the required number of needles. Using MT, K sufficient length of fabric in each required width.

PRE-WASHING

To avoid any later change of shape, wash or just soak the fabric, before cutting it, in water at the normal washing temperature; we used Wash Programme Number 7 (minimum wash on wool cycle). Spin dry and complete drying.

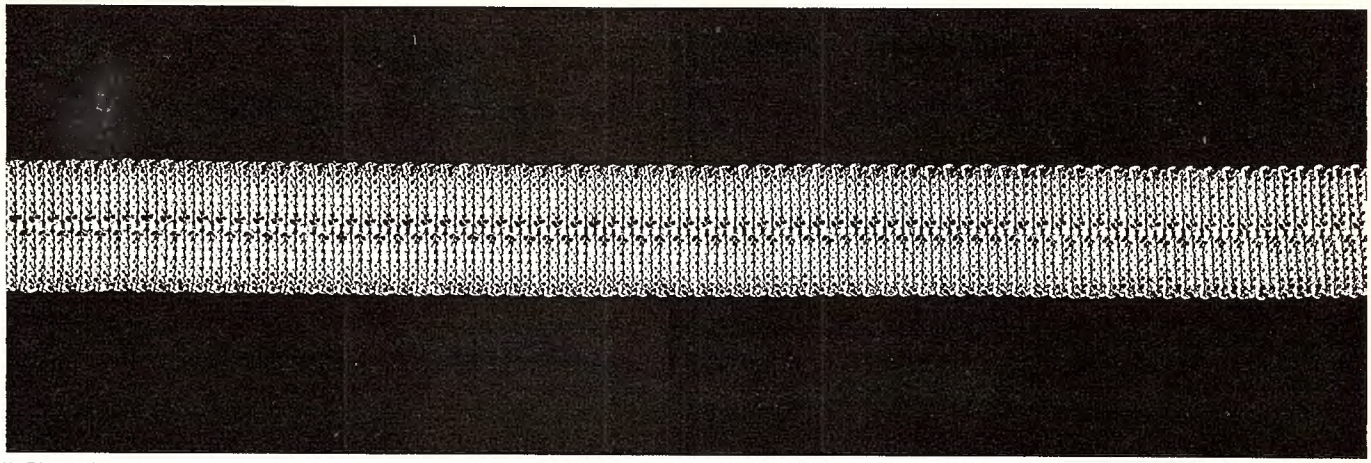
PRESSING

Press the knit thoroughly with a steam-iron at steam setting, on both sides, in order to soften, straighten and flatten it, whilst also bonding the fibres together. Check that the rows are at right angles to the selvedges. Leave to cool.

CUTTING OUT, INTERFACING AND MARKING

1. Place pattern pieces for the Back and the Front on the knit, as shown in Fig. 1 (or Fig. 2); keep the grainlines parallel with the selvedges. Make sure that you will be cutting one left and one right front.
2. Pin pattern to knitted fabric, using glass-headed pins. Keep both paper and fabric absolutely flat.
3. Cut with sharp shears. Slide the shears along the table top, avoiding lifting the fabric.
Note: allow a little extra fabric (about 1.2 cm [½ in]) outside the cutting lines when cutting *across* the fabric, i.e. parallel with the rows, to allow for lengthwise contraction after cutting. Check some time after cutting and trim off this extra fabric if contraction has not occured.
4. Place the same pattern pieces on the lining fabric; pin in place and cut out.

84►

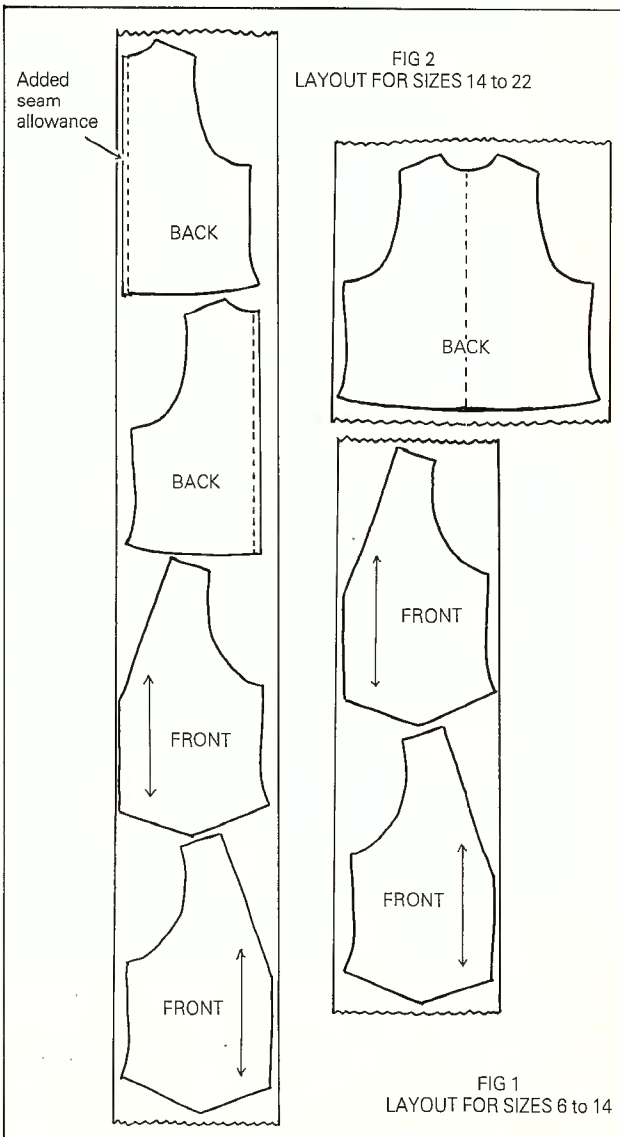


5. Place the same pattern pieces on the interfacing fabric; pin in place and cut out.
6. Fuse the interfacing pieces to the appropriate knitted pieces. For fusible knitted nylon, place the interfacing rough side down on to the wrong side of the knit, *cover with the tissue pattern piece* and press with a hot iron. For Vilene Ultrasoft, place interfacing rough side down on w.s. of the knit, *cover with a damp cloth* and press with a hot iron till cloth is dry. Leave the interfaced pieces to cool.
Note: inteface right up to the edges of the knitted pieces; do not as the pattern suggests, remove 1.2 cm (½ in) from the seam allowances of the interfacing pieces.
7. Mark the dots, for the darts, with a cloth-marking pen or pencil. Do not mark the buttonholes or button positions at this stage: it is safer to do it when the waistcoat is otherwise completed.

TO SEW UP THE GARMENT

1. Take the interfaced-knit pieces; pin and machine-stitch the darts, one on each side of the Front and two on the Back. Trim away some of the surplus fabric from each dart and then press the remaining seam allowances open (this is illustrated in the lowest section of Column 2, Page 2 of the instruction sheet given with the pattern).
Note: if you have used fusible knitted nylon for interfacing, do this pressing with a dry cloth; a damp one will cause the interfacing to come unstuck.
2. Similarly, pin, machine-stitch, trim and press the darts on the three lining pieces.
3. With right sides of the knitted fabric together, pin and machine-stitch the shoulder and side seams, taking exactly 1.5 cm (⅝ in) seam allowances.
4. Repeat this procedure with the lining pieces.
5. You now have two separate waistcoats, one in interfaced-knit and the other in lining fabric. Press all seams open flat on the wrong side.
6. Place the two waistcoats, wrong sides together, matching the seamlines carefully. Pin all round the outer edges (including the armholes) to hold in position, placing the pins at right angles to the edges. Machine-stitch the two layers together, exactly 1.9 cm (¾ in) from and parallel with the raw edges all round.
7. Trim off 1.5 cm (⅝ in) of the seam allowances all round, leaving only 3 mm (⅛ in) outside the stitching line. You now have one waistcoat, fully lined, ready for buttonholes and binding.
8. *To make the buttonholes:* Refer to the pattern tissue to find out exactly where they should be and mark their positions, very carefully and precisely, on the right side of the Right Front. These buttonholes must be *horizontal,* not vertical. The outer ends of the buttonholes should be just 1.2 cm (½ in) from the edge of the fabric; the length of the buttonhole must be such that the button can slide through easily. Following the instructions in your sewing-machine manual, do a few practice ones on a spare piece of the knit (plus interfacing and lining) before starting on the waistcoat. Alternatively, providing you can do it neatly, sew them by hand.
Note: there is a risk that the buttonholes will become stretched out and so have "wavy" edges; to counteract this, make a line of short, straight machine-stitching, all round the marked line, keeping only 1.5 mm (one sixteenth of an inch) away from it, before starting actually to sew the buttonholes. Cut the slits with a small sharp pair of scissors, or with a special button-hole chisel.
9. *To bind the edges:* This is the only part of making the waistcoat which is at all time-consuming. You will have to sew the binding on by hand, using thread to match the braid, but this is quite a pleasant task to do while keeping one eye on the television or chatting with the family.
Start at the centre back of the neck: fold under the raw edge, at the cut end of the braid, about 6 mm (¼ in); then, keeping the braid folded exactly in half lengthwise, place it firmly over the edge of the waistcoat; make small back-stitches which go right through all the layers, just inside the edge of the braid, to hold it in place. The knit is already stablised by the addition of interfacing and lining so you should have no problems with it stretching out of shape while you attach the braid. Shape the braid carefully around the neck curve and the corners. Continue stitching all the way round until you get back almost to the centre back neck point; cut off the braid, leaving 6 mm (¼ in) to turn in, and complete the stitching. Repeat this procedure around the two armholes, starting and finishing at the underarm point.
Note: if you feel that your hand-stitching is not sufficiently secure, you could now make a line of straight machine-stitching just inside the edge of the braid, all round; your hand-stitching will at least hold the braid firmly in place while you do this machine-stitching.
10. *Sew on the buttons:* place the two front edges of the waistcoat together, wrong sides together, aligning the edges exactly. With the buttonholed side on top, stick a pin through the top buttonhole, 3 mm (⅛ in) from the outer end; where the pin comes through on the other side of the waistcoat is precisely where you sew the button. Repeat for the other three buttons.

Pam Turbett



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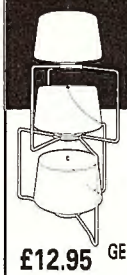

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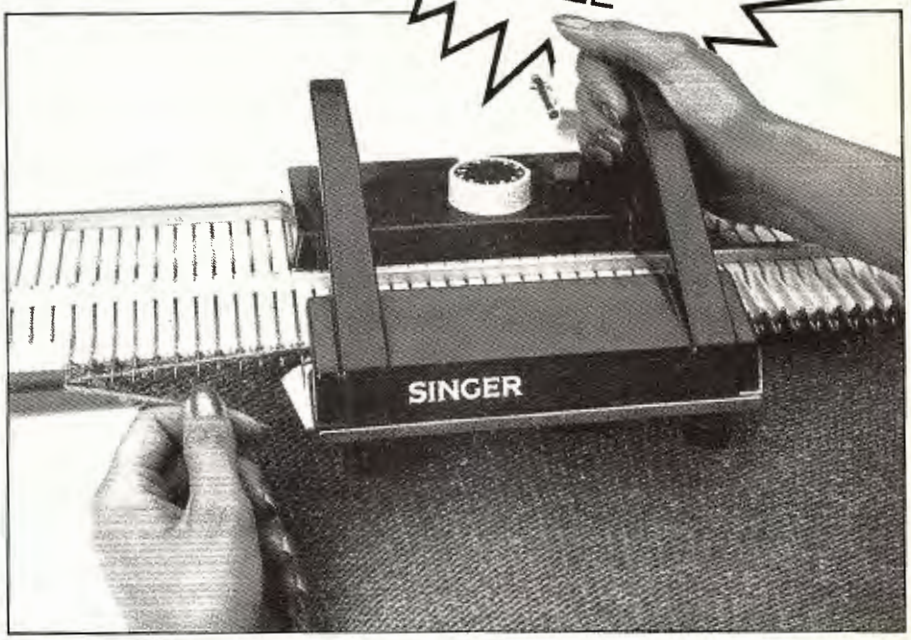

We're not inviting you to have your name in the Record Book of Guinnesses but to take part in this month's prize competition with the opportunity of receiving from Singer a super Designer 2 Knitting Machine plus Ribbing Attachment plus VHS instructional Video Tape that will surely refresh those parts – well you know the rest, don't you?

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Whether or not it's your birthday, anniversary, Christmas, Bonfire Night, Maundy Thursday or Sheffield Wednesday, join our other readers in the competition and if fate decrees that you are this month's winner, here's betting that the asterisked squares in the completed grid will measure the mood you'll be in when you hear what's coming "chez vous".

Bob Daw

CLUES

1. Chew thoroughly
2. Wandered aimlessly
3. They sell overseas
4. Berate, criticise
5. Not a prime consideration
6. Cruelty
7. Musician
8. Thinks about
9. Full of dates?
10. Eating implement
11. Over emphasise

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to June Competition, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of Machine Knitting Monthly, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 30th June 1989. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the correct entry drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results will be published in a future issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

1		A	S	T	I		*		
2	M	E	A				*		D
3			P	O	R	T	*		
4		A	S	T	I	*			
5	S	E	C				*		
6	B	R	U	T		*			
7		R	U	M			*		
8	C	*			I	D	E	R	
9		A	L	E			*		
10		H	O		*			C	K
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Links up whole necklines and bands of any length

★

Matches patterns perfectly – stitch for stitch

★

Foot control operation

★

Seams are linked so neat you hardly see them

★

Its circular linking action links perfectly without any joins

★

Puts lovely professional pin tucks at your fingertips

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Recommended Reading

For Today's Fashion

This 36 page fashion book is a must for all machine knitters. 18 varied patterns with simple, clear instructions highlighted by diagrams.

The basic book for beginners to machine knitting. The patterns are written in chart form and include all the shapes you need to knit a complete set of classic knitwear for all the family.

These 22 easy-to-follow patterns with very simple shapes are ideal for the inexperienced knitter. Although produced for the Swissknitter machine, the patterns are suitable for most other machines.

A delightful collection of clever motif and border designs. This successful series of books each has 36 pages in full colour and also contains basic patterns.

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